

PART OF A DRAWING FOR A CHIMNEY-PIECE. PROBABLY BY INIGO JONES.

# THE BURLINGTON-DEVONSHIRE COLLECTION OF DRAWINGS, WITH SPECIAL REFERENCE TO THE RELATIONS BETWEEN INIGO JONES AND JOHN WEBB.

By J. A. GOTCH, F.S.A. [F.]

Read before the Royal Institute of British Architects, Monday, 13th March 1911.

**A**T a General Meeting of the Royal Institute on 27th June 1892 this collection of drawings was first exhibited to the members, and on the 17th December 1894 they were by a Declaration of Trust placed in the custody of the Institute. We are indebted to Mr. J. D. Crace for this valuable addition to our Library, and you will no doubt be interested to hear his own account of how the permanent loan of them came about. Mr. Crace writes :—

“On the death of the 7th Duke\* (December 1891) it fell to me to value the works of art in the several mansions ; and in February 1892 I was so engaged at Chiswick House, where was this collection. It was kept in four mahogany boxes ; and when I came to examine them, I found the drawings all mixed promiscuously in utter disorder.

“Lady Louisa Egerton, the late Duke’s daughter, who of all the family was the one who knew most about his art collections, came down to Chiswick to give me any information she could ; and I took the opportunity of representing to her that these drawings, thrown into confusion by casual visitors, were chiefly valuable to architects, and that their value was much diminished by their disorder. She invited me to say how they could be rendered more really serviceable, and I then told her quite frankly that I thought that such a collection, in the keeping of the Royal Institute of British Architects, could be made accessible to those to whom they were really of great interest.

“She undertook to talk the matter over with her brother (the new Duke). The result was, that his Grace consented to make the architectural drawings a ‘ gift in trust ’ to the Institute (without power of disposal), reserving to himself Inigo Jones’s drawings for scenery for the ‘ masques ’ of Charles I. These last are now at Chatsworth : but I believe that a few remain in the R.I.B.A. collection.”

\* Of Devonshire.

On the occasion of their first exhibition, Mr. Crace gave a short description of them, and added a sort of descriptive inventory, for which I refer you to our Proceedings, Vol. VIII. New Series, p. 366. Attached to the Declaration of Trust is a schedule, which you will find printed at length in the JOURNAL, Vol. II. Third Series, pp. 183-185. The Schedule enumerates 17 bound volumes of drawings, mostly by Palladio; and two boxes of miscellaneous drawings in number about 295. Reverting to Mr. Crace's description, he concludes his remarks on these loose drawings by saying, "These boxes require careful sorting before any satisfactory list of the contents can be made."

It is these unsorted drawings which are the subject of the present paper. They have now all been sorted and arranged in, I hope, an intelligible manner; and they have been numbered, so that the classification may be preserved, or perhaps improved, should further light be thrown upon the few which are still obscure. We have in preparation an annotated catalogue, which, had not time been against us, would have accompanied this paper; but we hope to get it printed in an early number of the JOURNAL.

They are of very great interest, being connected largely with our own Inigo Jones, and his relative and assistant, John Webb. They will be found, I think, to throw some curious and, perhaps, unexpected light upon the relations of the two men.

Besides the drawings germane to this subject, there are others which time does not now permit me more than to mention. Among them are other interesting drawings by Webb; four designs for triumphal arches erected in celebration of the Restoration of Charles II.; drawings of the Roman baths, apparently utilised for Lord Burlington's publication: \* carefully finished drawings of the Assembly Rooms at York, the design of which is claimed for Lord Burlington, and of General Wade's house in Cork Street, also attributed to Burlington, of which Lord Chesterfield said (in consequence of its being ill-contrived, but adorned with a beautiful front), "as the General could not live in it to his ease, he had better take a house over against it, and look at it." There are also other miscellaneous drawings, some English and some Italian; several of the latter illustrate the Villa Papa Giulio near Rome.

These are all interesting, and will repay a more careful investigation than I have been able to give them on the present occasion. To-night the drawings connected with Inigo Jones and Webb will afford ample food for reflection.

The two best known and most important collections associated with the name of Inigo Jones are those at the Royal Institute and those at Worcester College, Oxford. It is a curious fact that a careful investigation of both collections goes to show that they are both more closely connected with John Webb than with Inigo Jones.

Indeed, it is highly probable that they are the two halves of the same original collection. It is said that Dr. Clarke, who bequeathed his architectural books and drawings to Worcester College, bought the latter from the widow of Webb's son: apparently Lord Burlington gained possession of part of the same set; for although there are no drawings in the one collection that clearly ought to belong to the other, yet there are links between them; for instance, there are in the Worcester collection at least two small preliminary sketches for doorways which, to a large scale, are included in the Burlington-Devonshire collection. Lord Burlington evidently supplemented his portion of the Webb drawings by others from different sources, notably by Flitcroft's careful drawings for Kent's publication of Inigo Jones's designs, to which reference will be made later.

The original Webb collection, which (if my conjectures are right) was thus divided, consisted mainly of Webb's own drawings, but among them were a certain number made by his venerated master.

\* *Fabbriche Antiche designate da Andrea Palladio, 1730.*

References occur in one or two books to some drawings by Jones preserved in the Soane Museum, but from a careful investigation recently made in company with Mr. Walter Spiers, the Curator of the Museum, there is great doubt whether any of these drawings were made by Jones. In particular, those of King Charles's block at Greenwich, held by some to be Jones's original design for that building, must have been made at a much later date, as I hope presently to show.

Our own collection illustrates in a most interesting manner the changes which had come over the methods of house-design as compared with what is to be found in the Thorpe and Smithson collections. It shows in what a new way the design both of plan and elevation was approached; how all-important accurate proportion was considered; and how profound an influence Palladio now exercised on design both in methods and results. But this is not the aspect upon which I propose to dwell to-night: rather will I request your attention to the light thrown upon three other highly interesting points:—

1. The draughtsmanship of Inigo Jones.
2. His relations with John Webb.
3. The authorship of the design of the second portion of Greenwich Palace, known as King Charles's block.

There are not many drawings left which are actually signed by Inigo Jones. In the Burlington-Devonshire collection there are five, all architectural subjects. But there are others bearing his handwriting, and these may safely be attributed to him. A study of these goes to show that neat architectural draughtsmanship was not his strong point. There are three, indeed (a porch signed "Inigo Jones: fecit 1616," a certain house signed "Inigo Jones," and the west front of St. Paul's Cathedral, unsigned), which are surprisingly poor stuff for so great a man to have produced. The porch, dated 1616 [fig. 1], was drawn after his final return from Italy, when he was 43 years old, and after he had studied the masterpieces of Italy. The west front of St. Paul's [fig. 2] was begun some fifteen years later, in 1631. The design is classic in treatment, and was to be applied to a Gothic building. This in itself was no great fault, inasmuch as classic was becoming the prevalent style, and Jones had no competent knowledge of Gothic. But the design itself is a curious medley. The lower storey is well-proportioned and interesting. But the upper storey is a wonderful mixture of incongruities. The great scrolls are as much too large in scale as the lanterns which crown the towers are too small. The three central windows are rather overpowering, and the arch of the middle one bites into the frieze above it with indefensible voracity. I venture to think that no one on seeing this drawing would take it to be the work of a master in architecture. Curiously enough, when the work was carried out, the lower storey was masked by a widely projecting columnar portico of good design; while the upper storey was carried out very much as drawn, but with a few improvements. These will be readily seen on comparing the drawing with Hollar's view or with Kent's elevation, which agree, on the whole, tolerably closely.

John Webb expressly credits Jones with the (then) recent improvements to St. Paul's: he was, he says, "the sole Architect . . . who, in faithful Discharge of that Trust reduced the Body of it from the Steeple to the West End into that Order and Uniformity we now behold; and by adding that magnificent Portico there, hath contracted the envy of all Christendom upon our Nation, for a Piece of Architecture, not to be paralell'd in these last Ages of the World."

The drawing of the house (signed by Jones) shows a small building of no great architectural pretensions, a columned portico being the only feature having any detail of consequence. It would probably have been designated "a lodge," and it was, like many houses of the time, rather an exercise in proportion than an attempt to provide suitable accommodation for daily wants.

It is curious that of the five signed drawings two should give so inadequate an idea of the

master's power. Two of the other signed drawings give the details of a gateway for Lord Lincoln at Weybridge. It will be sufficient to illustrate the design of the front, which shows a massive, well-

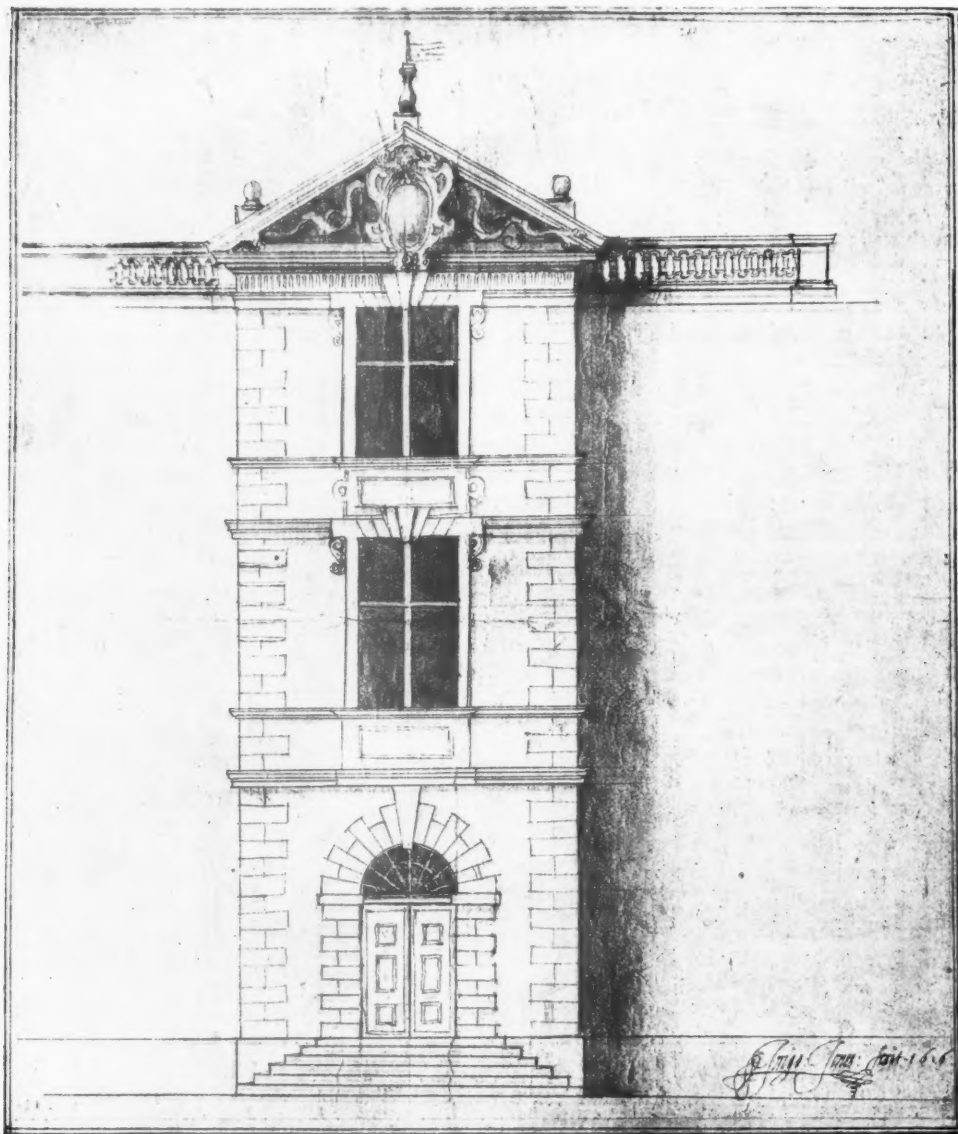


FIG. 1.—DRAWING OF A PORCH. SIGNED "INIGO JONES: FECIT 1616."

proportioned archway [fig. 3]. It is true that, if it were the work of a less famous man, exception might be taken to the woolly masses that adhere to the pillars and the cornice. There are, however, precedents for this particular treatment in some of Serlio's designs. There is a certain



amount of freehand drawing in this example ; and in those which follow it is still more in evidence, and the conclusion to which all these drawings point is that Jones was much more at home with his pencil and pen than he was with his tee-square and compasses. He was at his best in his sketches for carving, and particularly in those of the human figure [figs. 4, 5, 6]. His cupids, his caryatides, and his busts are touched in with a skill and facility that would have done credit to any of his beloved Italian masters. Where straight or formal lines were required, he was happiest

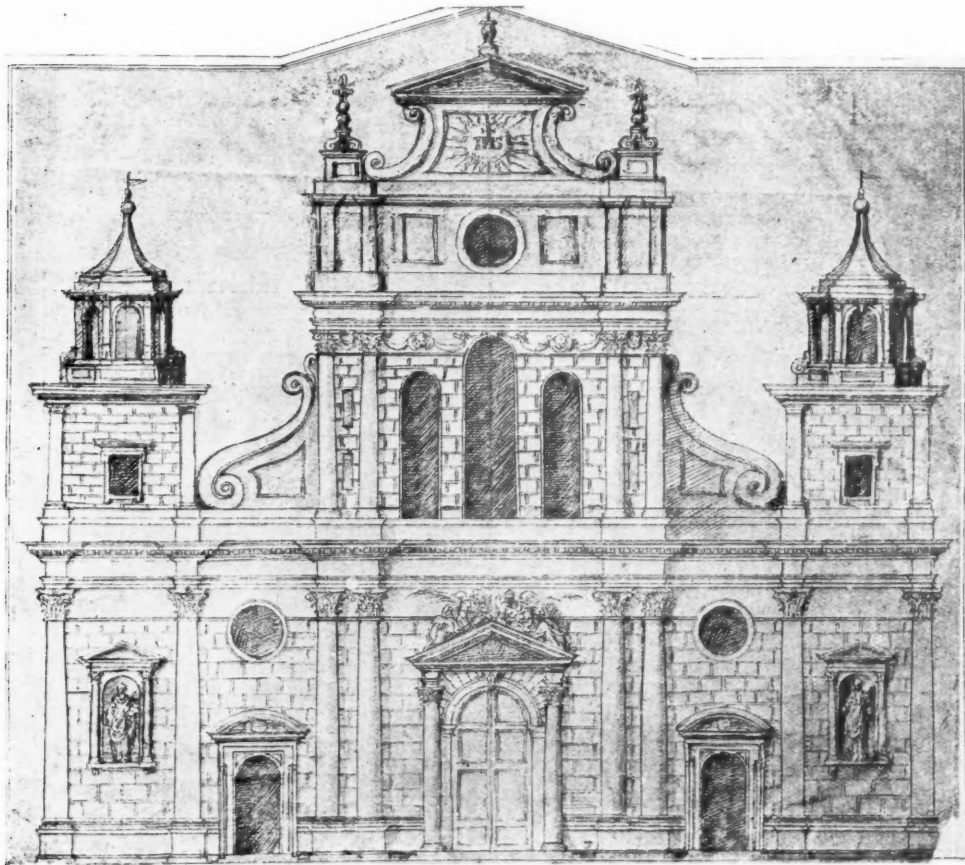


FIG. 2.—SKETCH FOR THE WEST FRONT OF ST. PAUL'S CATHEDRAL. PROBABLY DRAWN BY INIGO JONES.

when he ruled them in with his ordinary pen, or even dispensed with a ruler and got them as straight as he could with his unaided hand [fig. 7]. There is one drawing (of a chimney-piece) attributed to him where all the carving, including cupids and angels, has been admirably sketched in and shaded, while the architectural members are only faintly indicated, and have been left for a more mechanical person to finish ; but the mechanical person never did his work, and the drawing remains incomplete.

This view of Jones's draughtsmanship is strengthened by his sketch-book, preserved at Chats-



FIG. 3.—DRAWING OF A GATEWAY AT LORD LINCOLN'S, WEYBRIDGE. SIGNED "INIGO JONES."

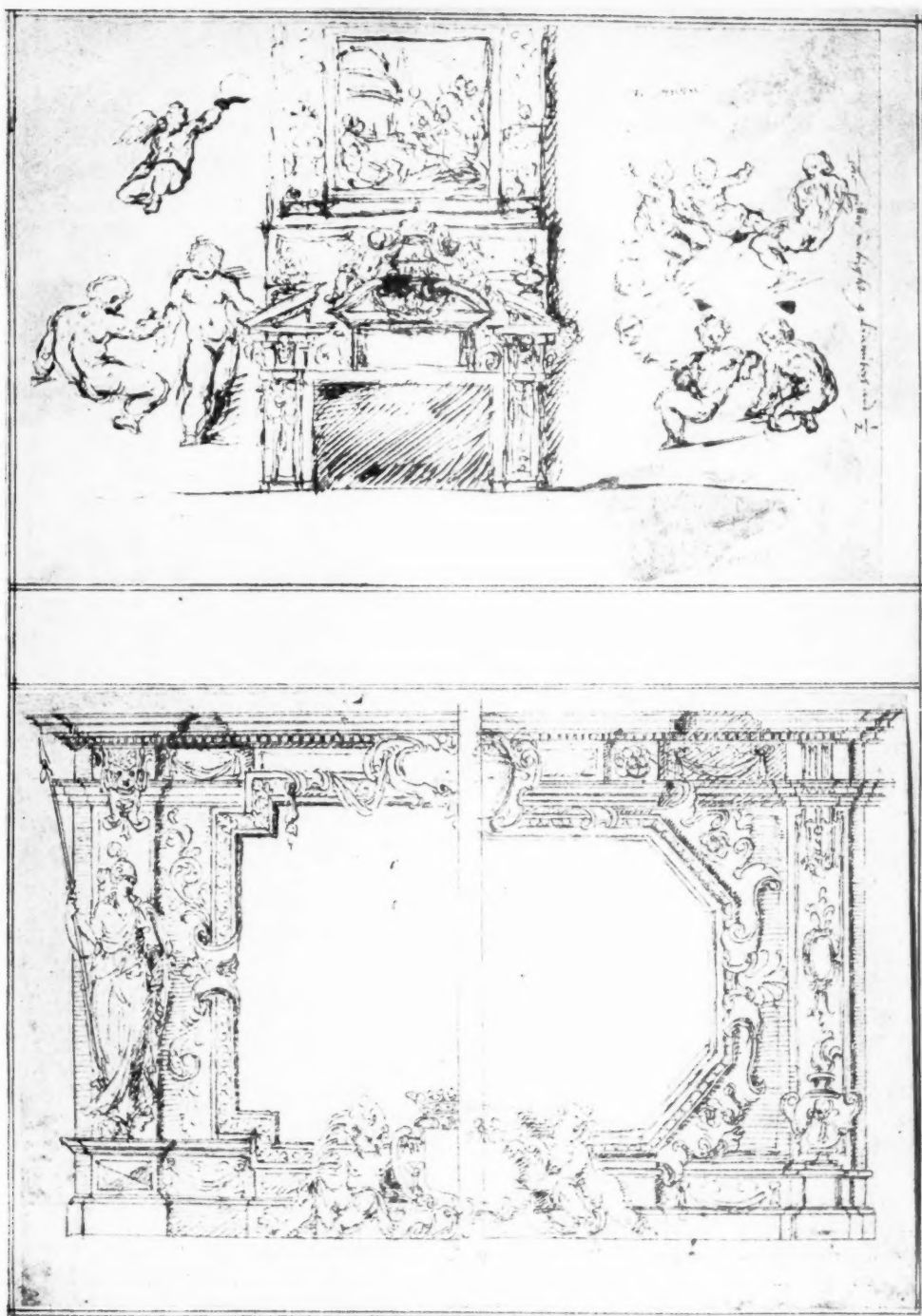


FIG. 1.—SKETCH FOR A CHIMNEY-PIECE "FOR GREENWICH."

SKETCHES FOR AN OVERMANTEL.

BY INIGO JONES.

In the panel over the curved pediment of the upper drawing are the letters H.M.R., for Henrietta Maria Regina. The "Queen's House" at Greenwich was finished for Queen Henrietta Maria. The overmantel in the lower drawing may also have been for Greenwich, as there is an initial M at the base of the right-hand pilaster.

worth, of which a few facsimile copies were made, one of the number being now at the Soane Museum. In this little collection there are none but freehand drawings, and those mostly of the human figure and costume, all done with great skill and freedom.

Curiously enough, John Webb, in his "Vindication of Stone-Heng Restored," expresses the same view of his master's drawing: "Mr. Jones," he says, "was generally learned, eminent for Architecture, a great Geometrician, and in designing with his Pen (as Sir Anthony Vandike used to say), not to be equalled by whatever great Masters in his Time for Boldness, Softness, Sweetness and Sureness in his Touches."

We now come to the relations of Inigo Jones and John Webb. Jones was the uncle of Webb, and took the lad into his office in 1628, when he was seventeen years old.\* It is assumed, and probably with truth, that Webb remained working with his uncle until the latter's death in 1652. Webb became a very excellent architectural draughtsman: and if the estimate of Jones's powers in this direction suggested by these drawings be correct, Webb must have been his right hand. Webb has always been regarded as a pale shadow of Jones. He himself had an unbounded admiration for his master, and asserted that Jones's reputation abroad was greater than it was at home. His contemporary, Evelyn, speaks of him as "Mr. Webb (Inigo Jones's man)."<sup>†</sup> But an unprejudiced examination of the Institute drawings and those at Worcester College seems to lead to the conclusion that, in spite of the depreciatory attitude of those who have written about Webb, a little reputation ought to be added to his stock, and perhaps a corresponding little deducted from that of Inigo Jones.

In speaking of the architects in the reign of George II, Horace Walpole says, "It was in this reign that architecture resumed all her rights. Noble publications of Palladio, Jones, and the antique, recalled her to true principles and correct taste."<sup>‡</sup> Many of the drawings for those noble publications are in the Institute collection, for it was the well-known Lord Burlington who, directly or indirectly, produced the publications, and the drawings, which were, on the whole, carefully preserved, have now found a resting-place within these walls.

The works of Jones to which Walpole refers were, no doubt, those comprised in the two volumes of Kent, entitled "The Designs of Inigo Jones consisting of Plans and Elevations for Publick and Private Buildings. Published by William Kent, with some additional designs, 1727." The first volume contains seventy-three plates, of which the first fifty-two are devoted to the great palace at Whitehall; the next ten to windows, doorways, gate-piers, and a design for Temple Bar. All these are credited to Jones. The remaining eleven plates are devoted to designs by Kent himself for chimney-pieces and internal decorations, and to Lord Burlington's designs for his villa at Chiswick.

Of the designs attributed to Jones, the Institute possesses no originals of any of the Whitehall series: of the other ten plates we have the drawing of Temple Bar, and perhaps of one doorway. In regard to Temple Bar, we have the careful drawing used by the engraver, P. Fourdrinier, and also a preliminary sketch which, if not entirely the work of Jones, was almost certainly endowed by him with its panels of sculpture. On the back of the finished drawing are further sketches for the sculptured panels. There is yet a third drawing, intrinsically less interesting than the other two, inasmuch as it merely shows the construction of the brick core of the building, but yet of much interest as being signed by Inigo Jones beneath the following note, "Purfill [profile] of the Arch tempell barr how the brickwork is to bee within, 1638."

The finished drawing may be by Webb, and the panels on the back by Jones.

The second volume of Kent is, perhaps, of more interest to us, inasmuch as we have the

\* Chancellor's *Lives of British Architects*, p. 93.

‡ *Anecdotes of Painting*, vol. iv. chap. vi.

† *Diary*, 19 Oct. 1661.

originals of nearly all the plates. There are sixty-three plates, of which the first fifty are of houses and palaces attributed to Jones. Then follow three of Lord Burlington's work. Then three of the west front of St. Paul's, the elevation of which closely resembles the drawing already referred to [fig. 2]. The last seven are of a church attributed to Palladio.

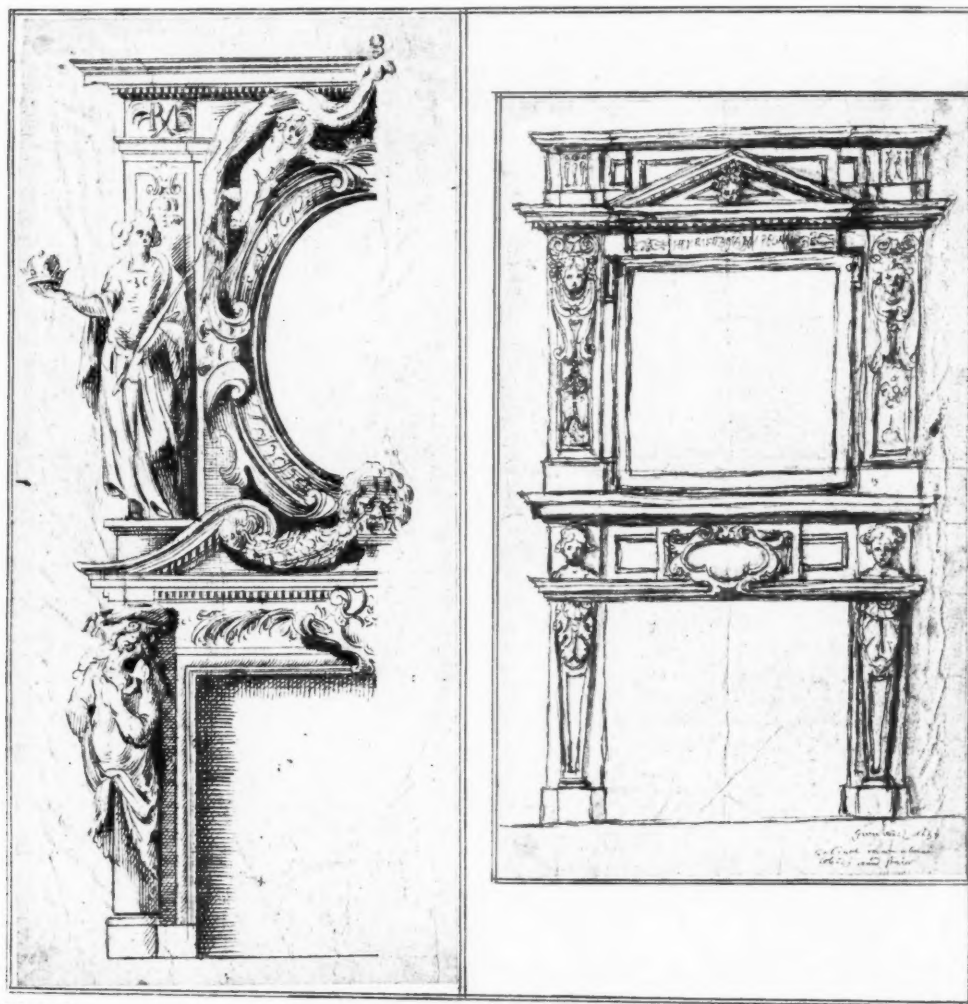


FIG. 5. SKETCHES FOR TWO CHIMNEY-PIECES. BY INIGO JONES.

The right-hand sketch may certainly be attributed to Jones.

The left-hand sketch is also probably by him.

On the right-hand drawing is written, in Jones's hand, "Grenwich, 1637. Cabinet roome above behind ye round staier." In the panel beneath the pediment is "Henrietta Maria Regina."

On the left-hand drawing, in the corner of the upper frieze, is the cypher MARIA.

The plates representing Jones's work are inscribed at the foot, in the left-hand corner "I. Jones, architectus"; in the middle "H. Fliteroft delin"; and in the right-hand corner "H.

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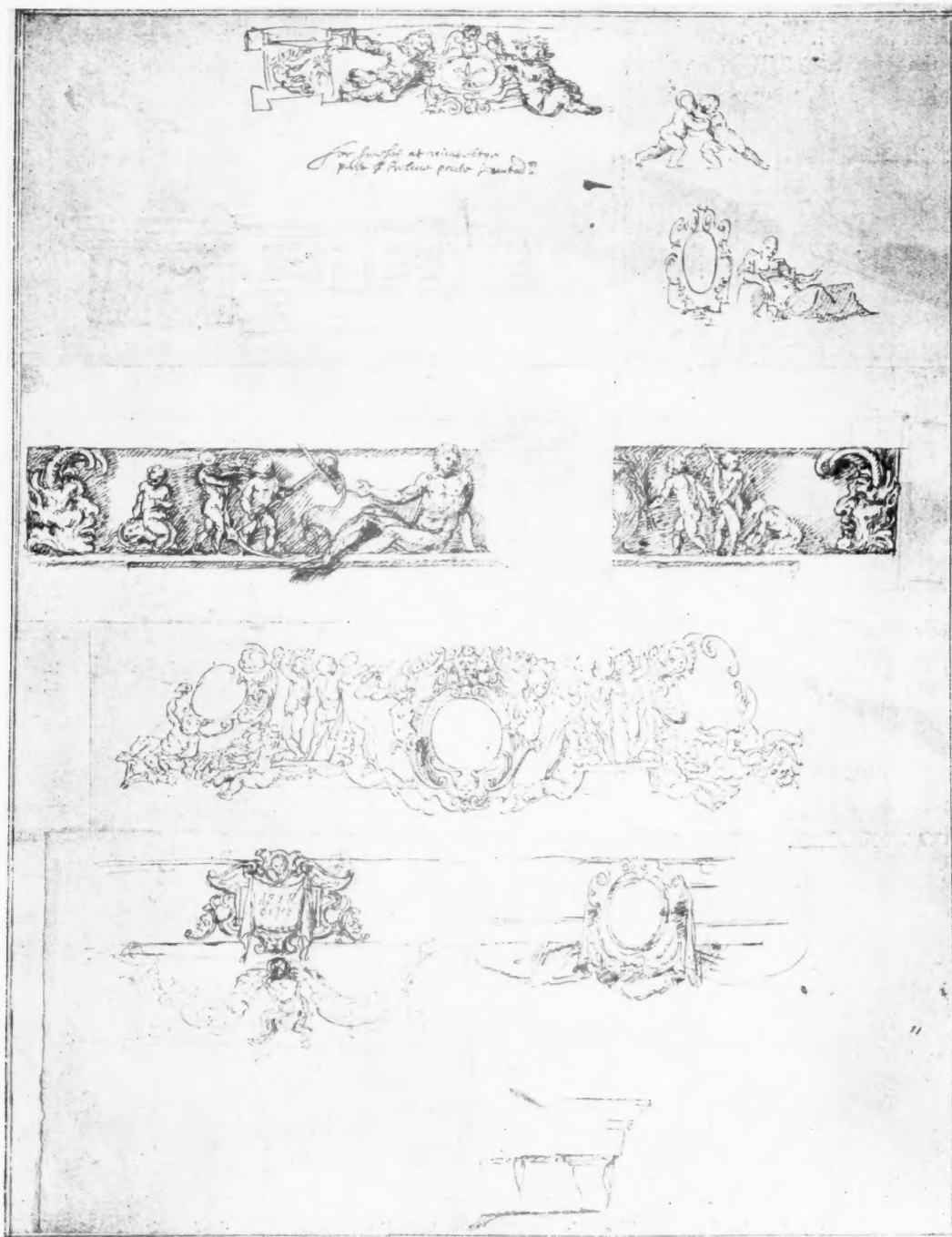


FIG. 6.—SKETCHES FOR FRIEZES BY INIGO JONES.

Beneath the topmost sketch is written, in Jones's hand, "For freeses at Wimbelton, part of Relieve parte painted."

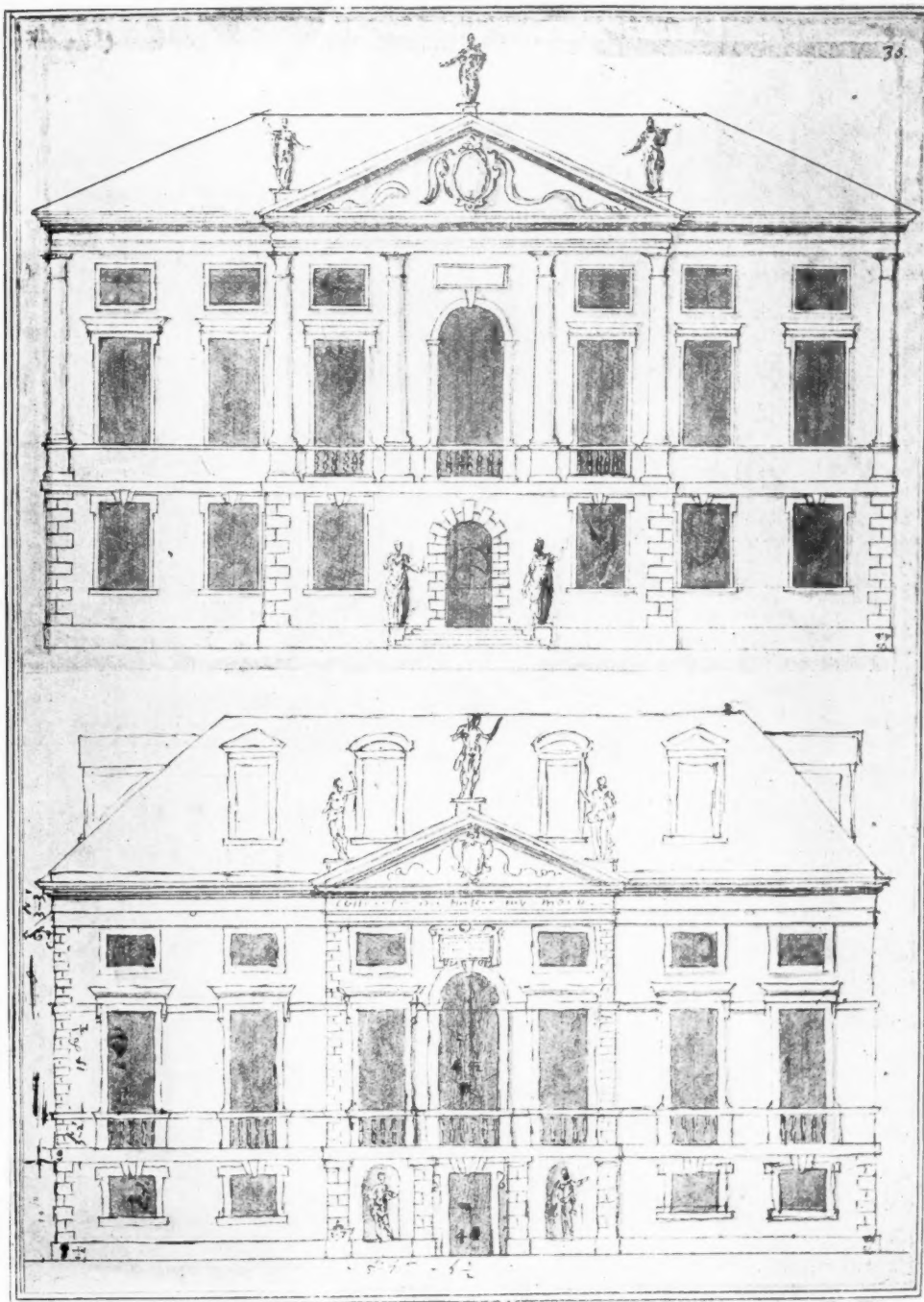
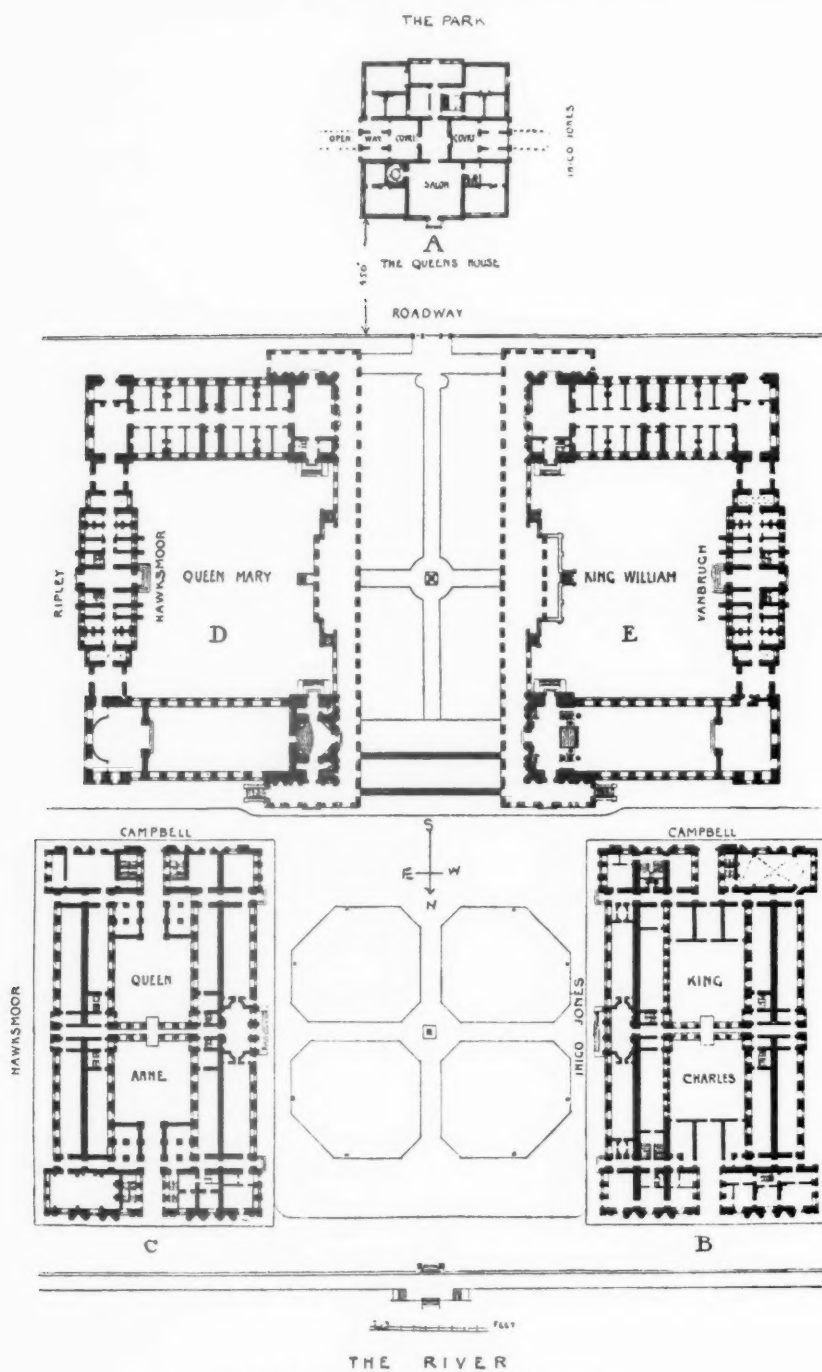


FIG. 7.—TWO SKETCHES FOR A HOUSE, PROBABLY BY INIGO JONES.



Hulsbergh, sculp." Hulsbergh, therefore, engraved them about the year 1727 from drawings made by Fliteroft. But where did Fliteroft get his particulars from? Jones, it must be remembered, had been dead seventy-five years. Did Fliteroft, or Kent, or someone on their behalf, go about the country and make measured drawings of buildings known to have been designed by Jones? If not, whence did they get their material? Fortunately, we are able to answer this

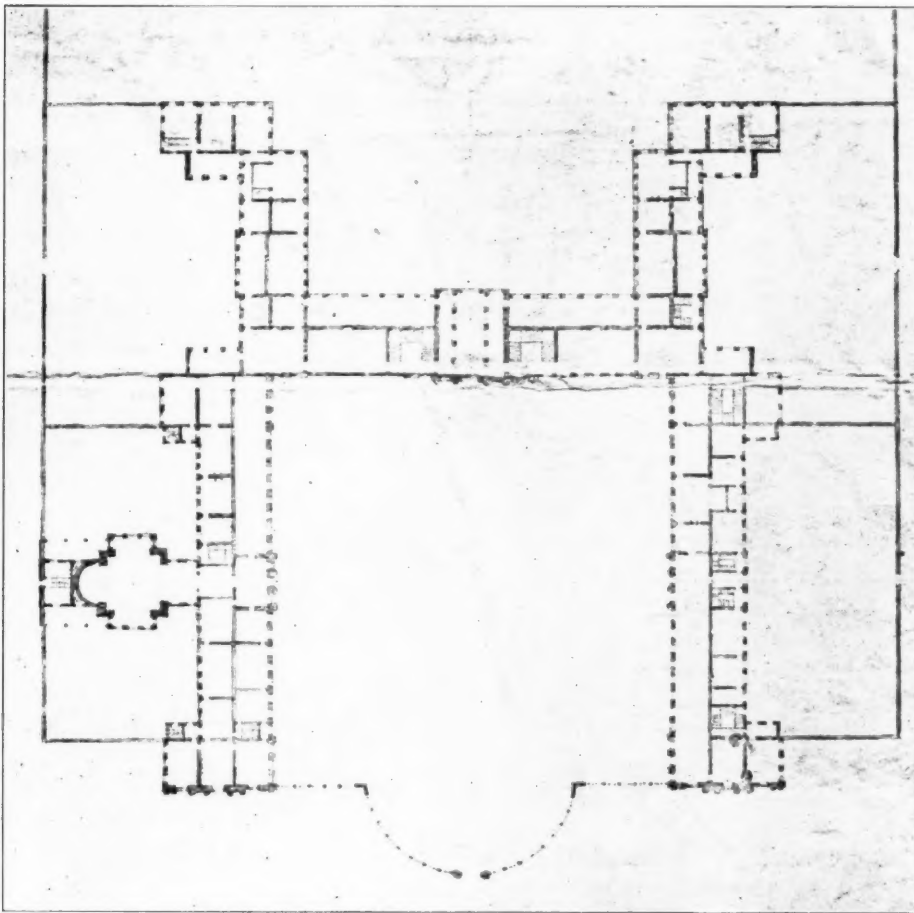


FIG. 9.—"MR. WEBB'S DESIGN FOR THE PALACE AT GREENWICH."

question, for we have not only Fliteroft's carefully-finished drawings, but also, in nearly every case, the original drawings which he transcribed.

These original drawings, then, you will say, must be the work of Inigo Jones. In them we shall see the ideas of the master more or less roughly conveyed; ideas which Fliteroft put into neat and careful form for the engraver. Here comes the interesting point. None of the drawings are signed; many have no writing upon them. A few, however, have notes—dimensions, calcu-

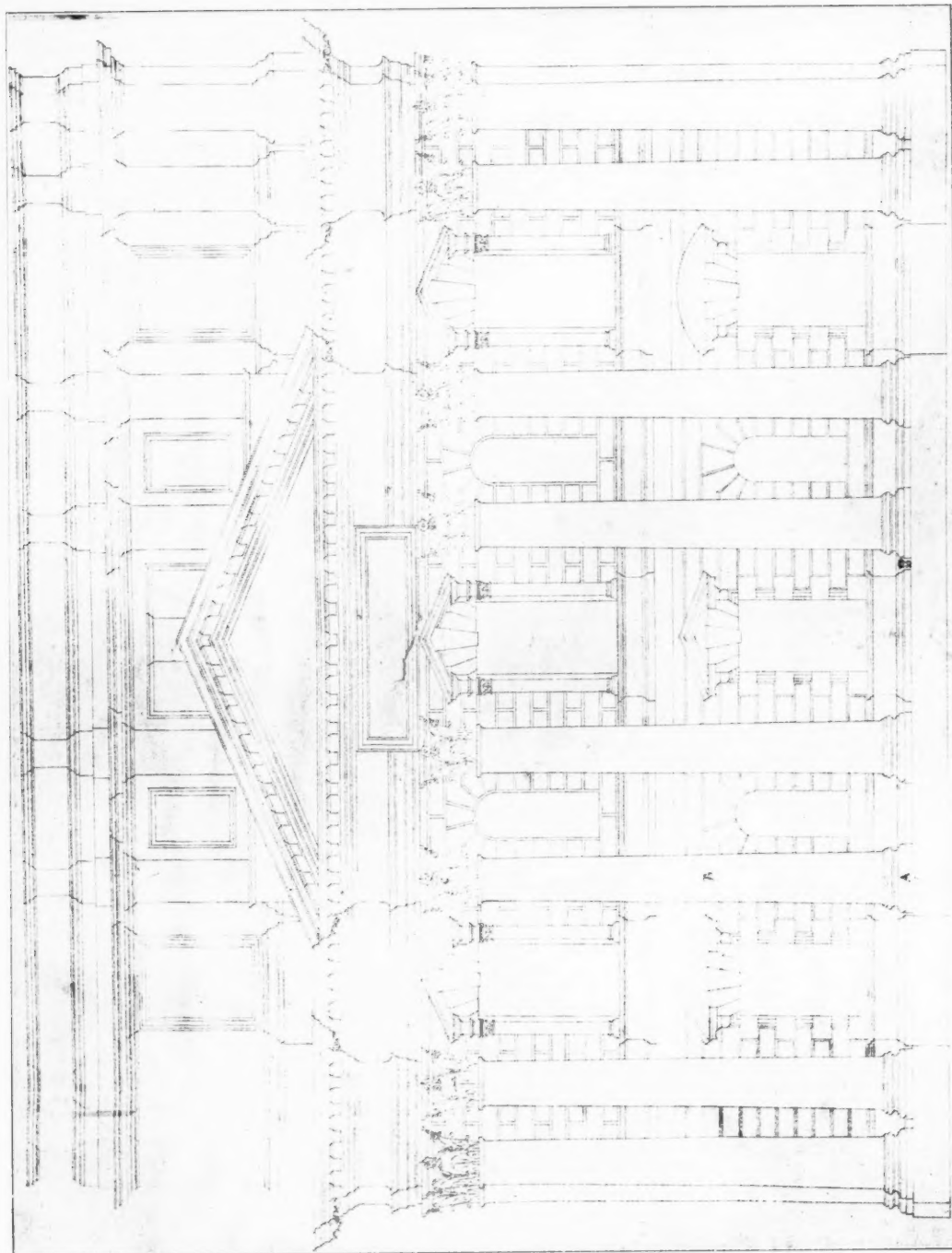


FIG. 10.—GREENWICH PALACE: ELEVATION OF RIVER FRONT. BY JOHN WEBB.



lations, notes as to the proportions of the rooms and of the columns ; one or two have the names of the rooms written on the plan ; one has the name of the man for whom the house was built ; another has a name in a later hand-writing. There are corrections and alterations on some of the plans. The general impression conveyed by the drawings is that they were being designed by the draughtsman as he worked. Who, then, was the draughtsman ? So far as the evidence of the writing and drawing goes, it was not Inigo Jones but John Webb.

Except one drawing of a house (with plan and elevation), somewhat akin to the smaller houses in Kent's book, there is nothing among these drawings to suggest that Jones inspired Webb in any sort of way. A much more obvious source of inspiration is Palladio's "Architecture," wherein are many plans and elevations ; and the general similarity between these and the designs prepared by Webb is obvious to anyone turning over the pages of Palladio.

We now come to the question of King Charles's block at Greenwich, upon which the Burlington-Devonshire drawings throw much interesting light.

Those who are acquainted with the great hospital at Greenwich will remember that the main buildings comprise five principal blocks [fig. 8]. Starting from the river, there are, first, two blocks (called after King Charles and Queen Anne), end-on to the river front, with a vast court between them. Beyond these are two other blocks with colonnades, each having a dome at one angle [DE on plan, fig. 8]. Beyond these, again, on the main axial line, but at some distance, is the fifth block, called the Queen's House [A on plan]. This house was the first part to be built, and it has always been attributed, no doubt correctly, to Inigo Jones. It was finished in 1635 for Queen Henrietta Maria, wife of Charles I. Among those Institute drawings which may safely be attributed to Jones, are several chimney-pieces for this house, bearing either the actual name or the cipher of the queen, and dated in some instances 1636, 1637 [figs. 4, 5].

It must be borne in mind that there was still in existence at this time an ancient palace near the river on the site, roughly, of Queen Anne's block.

There is no evidence, so far as I know, that any complete scheme for a large new palace was prepared by Jones or anyone else during his life-time, although some writers have assumed that there was such a scheme.

At the time of the outbreak of the Civil War, therefore, the palace of Greenwich consisted of the old building near the river, and the new Queen's house at some distance from it. Nothing more was done during the life of Charles I. : nothing was done during the Commonwealth. But shortly after the Restoration, and ten years after Inigo Jones's death, Charles II. built the first [or eastern] half of the present block called by his name. The plans and elevations of the building itself and drawings of chimney-pieces, doorways and ceilings to embellish it are in the Institute collection, and they are all drawn by Webb. There is nothing connected with this block that can be assigned to Jones.

It is, however, a curious fact that the design of this building has always been attributed to Jones, although it was said that Webb carried it out from his master's designs. It is said (in Hasted's "History of Kent") that when the palace was about to be enlarged and converted into a hospital for seamen in the time of William and Mary, there was some talk of pulling down King Charles's block, but that Queen Mary objected on the ground that it had been built by Webb from Inigo Jones's design. That idea was put into currency by Colin Campbell in his "Vitruvius Britannicus" and has been prevalent ever since, but in view of the evidence furnished by these Institute drawings it is an idea extremely difficult to entertain.

In the first place there is, as already said, no evidence that Jones had prepared a large scheme, reaching from the Queen's House to the river, for Charles I. Jones had already been dead some nine or ten years before Charles II. started his scheme for a large palace, and there is nothing to show that the latter did not start entirely afresh. Indeed, there is a plan entitled



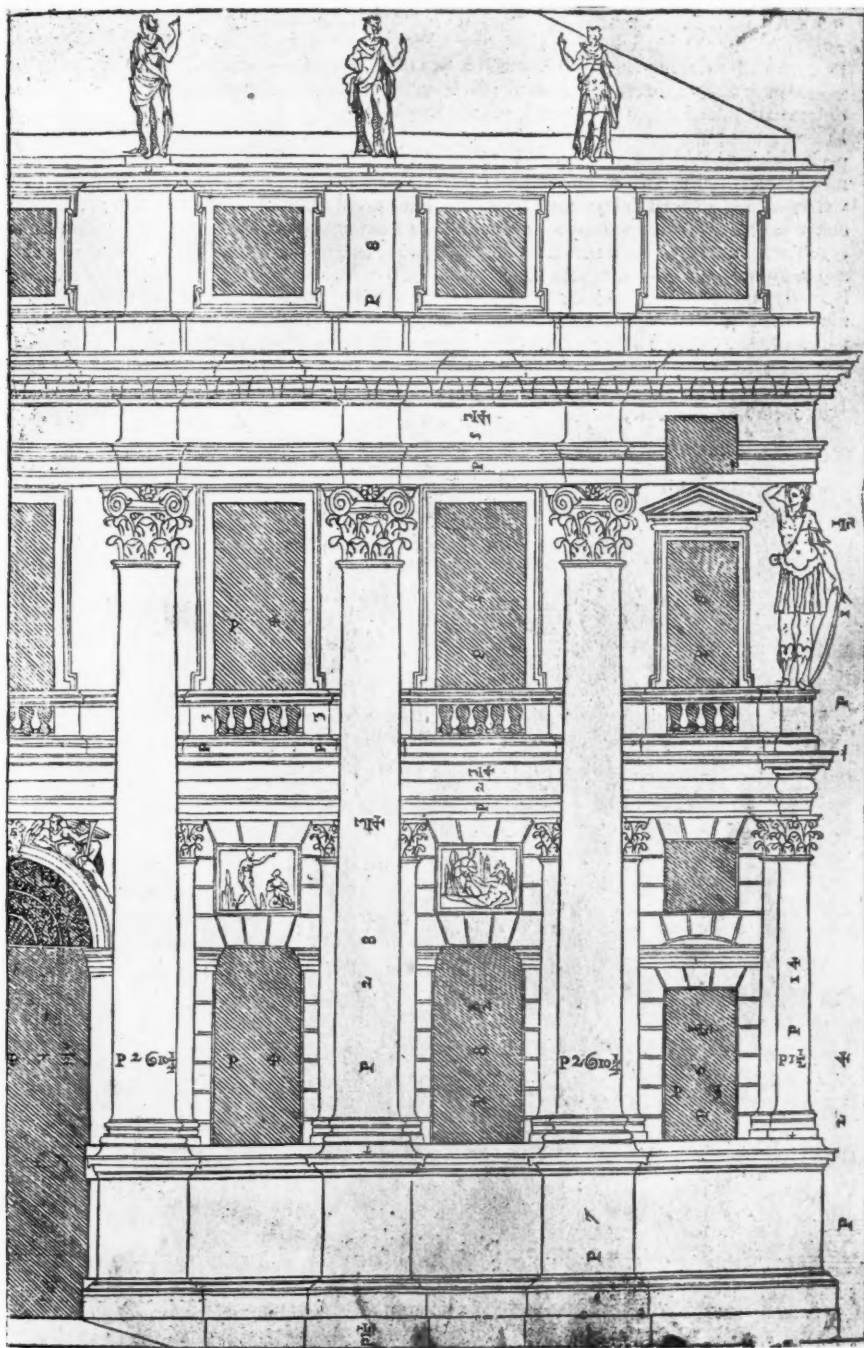


FIG. 12.—VILLA VALMARANA: PART ELEVATION.

Palladio, "I Quattro Libri dell' Architettura" (Venice, 1570, Bk. II, Pt. 12).

Third Series, Vol. XVIII. No. 10.—18 Mar. 1911.

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" Mr. Webb's design for the Palace at Greenwich " [fig. 9], which shows a building which was to consist of King Charles's block, balanced by a similar block at some distance, and connected by a third of even greater extent, thus forming three sides of a vast court, of which the fourth was the river. This arrangement would have cut off the Queen's House from the direct sight of the Thames, but would have left it as a conspicuous object on the axial line of the new Palace.

As a matter of fact, the only portion of this design which was actually carried out was the one wing afterwards known as King Charles's block, which corresponds with the eastern half of the existing block, shewn on the plan, fig. 8.

A few words as to the growth of this block are necessary here in order to explain its history, especially in view of the fact that in the Soane Museum there are careful elevations of it, which have been thought to be Inigo Jones's original design.

On Webb's plan of the whole palace, this wing consists of a long, narrow building, two rooms wide, with a short, projecting wing at each end. His large plans of the same building show the same disposition of rooms. According to other plans and elevations preserved both at the Institute and at the Soane Museum, this large building was soon supplemented by smaller buildings at the back. Then, at a comparatively late date, probably early in the eighteenth century, these minor buildings were cleared away and a new block, practically repeating that which we will call Webb's, was built alongside of it at a little distance. The river-front of the new block was a repeat of Webb's [which is shewn in fig. 10], and the two were joined together by a short connecting block. The elevation in the Soane Museum, attributed to Jones, shows the whole augmented front, and therefore (it would seem) can by no possibility be his, for, so far as the evidence goes, the idea of the augmented front was not conceived till some fifty years after his death.\*

If, therefore, we accept the ordinary rules of evidence and judge by what we see, and exclude hearsay, the credit for the design of King Charles's block at Greenwich must be transferred from Jones to Webb; unless, indeed, we feel ultimately compelled to re-transfer it to Palladio. For on plate 12 of the second book of Palladio's " Architecture " is the detailed elevation of a house at Vicenza, built by the Counts Valmarana, to which Webb's elevation of the end blocks of his building bears a striking resemblance [figs. 11, 12].

Webb himself bears incidentally in his " Vindication " some testimony in relation to this matter, for among the buildings which he cites as being of Jones's design he mentions the Queen's House at Greenwich, but gives no hint of anything else there; and expressly states that Jones was prevented by death from " doing His now Sacred Majesty any actual service."†

Mention has been made of certain drawings of chimney-pieces, ceilings [fig. 13] and doorways, drawn by Webb for Greenwich. Many of these indicate for what rooms they were intended, and the sizes of the rooms are given, thus enabling us to identify all the principal rooms of the main floor. From the way in which these drawings are interdependent we are led to the same conclusion—that Webb was actually the designer of the building.

The dates on the drawings are interesting. The plan is dated 1663: the chimney-pieces and most of the ceilings are dated 1666, thus indicating a building duration of about three years. The doors are dated 1665, so also are some of the plaster friezes, and likewise the dimensions taken for the setting out of one of the principal ceilings. The plan of the chapel, which presumably was never built—for it is shown on Webb's plan as attached to the east wing, which was not carried out for many years, probably not until Wren's chapel was already completed—is dated March ye 10th, 1669-70.

\* In his *Vitruvius Britannicus* Campbell shows the double front; his explanatory text is dated 1715.

† Webb's preface to his *Vindication* is dated 25th May 1664, i.e., during the time he was engaged on King Charles' block.



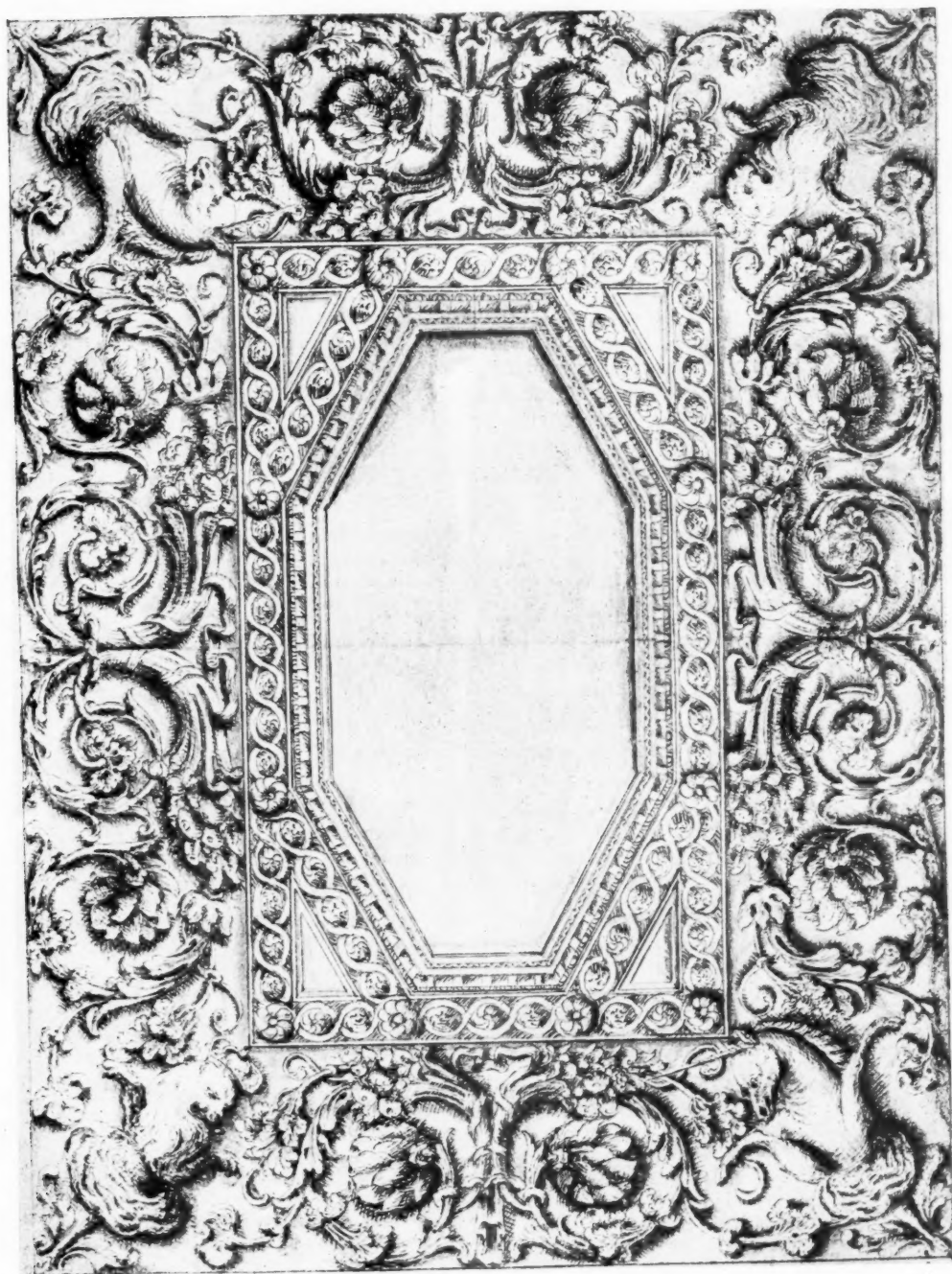


FIG. 13.—GREENWICH PALACE: CEILING OF PRESENCE CHAMBER. BY JOHN WEBB.



When an examination of these drawings and those of the sister collection at Worcester College has rendered one familiar with them, it is not difficult to distinguish between the draughtsmanship and writing of Jones and those of Webb, and the conclusion forced upon the mind is that even in the present day much that is really Webb's has been attributed to Jones. It may, of course, be replied that the hand is the hand of Webb, but the inspiration is that of Jones. To which I respectfully answer, Produce the evidence.

It is by no means my desire to decry Inigo Jones, or to start a crusade against his reputation. There is no wish to suggest, for instance, that John Webb was the first and greatest of architectural ghosts, and was exploited by his famous master. But it is only right that the evidence of these drawings should be carefully weighed, and one result, I cannot help thinking, will be the conclusion that John Webb was not merely a pale shadow of Jones, but that he was a man of remarkable independent ability. King Charles's block has been highly extolled. "There is no doubt," one critic says of it, "that this was one of Jones's most successful and beautiful designs." We may still agree with the sentiment, but we must give the credit to Webb. And not only so, but Wren, too, it would seem, may have to share some of his fame with his less celebrated predecessor. Other authorities have agreed in bestowing the highest praise upon Wren for the magnificent disposition of the Greenwich buildings, some for the vast forecourt, still more for the masterly way in which the space between the next two blocks is contracted, thus enhancing the value of the vista leading up to the Queen's House. We have seen, on Webb's general plan, how King Charles's block was to be balanced by a similar one across a vast courtyard. Curiously enough there is also a rough block plan, showing King Charles's block (in ink) already built, another block to correspond on the opposite side of the forecourt (in red pencil), and then beyond them are indications of further blocks, drawn nearer together, much in the way which Wren finally adopted. If this plan is Webb's then he adumbrated the very idea for which Wren is justly extolled. Another but minor point is that Wren is said to have added the attic story at the ends of King Charles's block, in order to bring it into harmony with his own work. But the collation of Webb's elevation with the plate in Palladio quite disposes of this theory. Indeed, a study of these drawings renders necessary the re-writing of the history of the earlier buildings at Greenwich. Even the Queen's House must be included in the revision; for it was under contemplation to add four pavilions to its four corners, an idea which pervades so many plans—even Hawksmoor's at the Institute and those at the Soane Museum—that one begins to wonder whether they were actually added and subsequently removed. But that is a speculation outside the present purpose, which has been to bring to your notice a scantily-explored field of knowledge, wherein we find among our first discoveries that we must re-arrange our ideas upon the relations of Inigo Jones to John Webb.

#### DISCUSSION.

MR. LEONARD STOKES, *President*, in the Chair.

MR. J. D. CRACE [*H.A.*] said it was his great pleasure to propose a vote of thanks for the charming Paper just read, and he took occasion to add his personal thanks to Mr. Gotch for the kind way in which he had recognised his, Mr. Crace's, small part in obtaining transference of that interesting collection to the Institute. It was an incident of his life which he had looked back upon with unmitigated satisfaction, because he felt that the collection was now where it should be, and where it could be turned to account. If anything could add to that impression, it was the reading of such a Paper as

had just been listened to. The careful analysis of some of the drawings in that collection threw much light on the history of British architecture, and added interest to the drawings themselves. Coming to details, it was worth mentioning that the date of the Queen's House was beyond question, because it was inscribed on the front of the building. On reading the Paper, he was convinced that John Webb deserved a higher place in the ranks of English architects than he had hitherto been considered to occupy, by so much as concerned the magnificent addition to the buildings in the neigh-

bourhood of London contained in the portion of Greenwich Hospital for which he (the speaker) had no doubt he was responsible. On going through the plans, there were one or two points which he would like Mr. Gotch to explain. Had Webb's whole ground plan been carried out, he was not quite clear what was the axial line upon which the Queen's House would have remained as a conspicuous feature. Another point in connection with the same plan was, that Mr. Gotch spoke of Webb's chapel as being on the west wing, whereas it was really on the east wing. [MR. GOTCH: That is so; it was my mistake.] It was on the same side as Wren's chapel. In regard to the chapel known as Wren's, the interior was destroyed by fire in the latter part of the eighteenth century, and what was now seen inside was (Athenian) Stuart's work. Webb was actually employed as the architect; and he thought it was not very difficult to recognise how buildings became, in an indefinite way, attributed to Inigo Jones. It was the same sort of principle as that under which most of the jokes of the first half of the nineteenth century were attributed to Sidney Smith, and every picture which was brought into this country in the eighteenth century became associated with some great master, and most of them had had to be re-attributed since. It was somewhat natural to select the greatest name sanctioned by history. There need be no compunction felt at transferring the honour to Webb concerning the matters of which Mr. Gotch spoke, especially as Inigo Jones' reputation did not stand in need of any bolstering up by any particular building. There would be no hardship on Jones due to adding to Webb's importance in architecture. It came as a surprise to him that there were any of the foundations of the old Greenwich palace existing in the East wing. But he believed that the old palace of Henry VIII., in which Queen Mary and Queen Elizabeth were both born and in which Edward VI. died, extended eastwards, from the East building at least as far as the present East Gate of the Hospital. He was not prepared with evidence, but his own grandfather was connected with the hospital fifty years, and he used to say that the old palace extended to rather beyond the present East gate. He concluded by congratulating the Institute on having a succession of architects who were willing and able to give care and time to making such a careful analysis of a collection of drawings which must continue to attract the attention of those who perceived the value of architecture in the history of the country, as well as the connection of that with Italian art.

MR. LAWRENCE WEAVER, F.S.A. [H.A.], in seconding the vote of thanks, said Mr. Gotch's paper had afforded much delight. Mr. Gotch had drawn attention to the handwriting of Webb on that very remarkable drawing of the ceiling at Wilton; and it occurred to him (the speaker), that

those who were practising architecture should be careful not to allow their assistants to add lettering on the drawings, or the architects themselves might be denied the credit of having had any hand in the designs which they showed. He could not conceive that the notes on the drawings at Wilton could be held to indicate that Webb had anything to do with that remarkable work. With regard to Greenwich, he thought Mr. Gotch had proved his point; but surely there should be plenty of evidence available, and it should be sought in other quarters. He had recently had occasion to go through the domestic papers of the reign of Charles II., hunting for some information, though the many volumes of Index were alone sufficient to account for several days' reading. Search should be made at Greenwich for some reference to Webb's work; it seemed to be a matter which was susceptible of proof, if enquiry were made in the right direction, though he did not propose to try himself. He did not think it was quite fair of Mr. Gotch to say that the onus of proof lay on Inigo Jones in favour of all the works which had been attributed to him. Surely some importance should be attached to oral tradition in such a matter, especially as the documents of the period were very sparse, except the official documents. He did not think Inigo Jones would have received all the reputation he did if it simply rested on the basis of ghosts, except the buildings which Mr. Gotch did not need to touch, such as Whitehall, &c., in regard to which there was no suggestion that Webb had anything to do with them. With regard to the West Front of St. Paul's, he asked whether it was not possible that the drawing was a parody of what was finally built. He, Mr. Weaver, had to be at Covent Garden most days of the week, and he passed through the entrance of St. Paul's, Covent Garden, every day. He looked at Sandby's drawing of St. Paul's, Covent Garden, and came to the conclusion that it really conveyed no idea of the building itself. That building was a reconstruction, the original building having been burned down. If there had been no St. Paul's, Covent Garden, to look at, even in its present form, and one only had the eighteenth century drawings to go upon, it would not be considered as much of a building. But as they had a fair representation of what Inigo Jones did, they were able to attach more importance to the building than, he thought, otherwise would be the case. People in the seventeenth century would not have talked with such enthusiasm about the West Front of St. Paul's if there had not been something in it. Those were thoughts which naturally occurred to one on hearing the paper, and he thought the Institute should feel grateful for the serious and capable work which Mr. Gotch had done on the drawings. Those who were attached to the Institute would find great pleasure in looking at them again, when they were published in the JOURNAL.

Therefore, he had great pleasure in seconding the vote of thanks.

MR. W. RYLAND DENT ADKINS, M.P., said that it seemed to him that certain contentions of his friend Mr. Gotch had some support from the general view of history and of national development in the period to which he referred. At any rate, it would strike one as being plausible—to put it no higher—that a person living in the time of Inigo Jones, and flourishing as he did in the early years of James I., called upon to assist at a design in works of art like Masques, concerned not only with designing scenery but with counselling drapery, in certain ways something between scene-painter and stage-artist, should find greater delight in freedom of pen and pencil than in the precision of more strictly architectural methods. And the sketches shown that evening, indicating the difference between his great successes when he was drawing with pen and pencil, and the comparative inadequacy when dealing with strictly accurate instruments, seemed to be in accord with what one would have expected from the general tendency of the age. Because surely seventeenth-century England was marked by a breaking-up of the old varied genius of the Elizabethan period into specialists in all departments. It was notoriously so in the realms of religious and political history, and scarcely less so in the realm of literature; indeed, there seemed some grounds for believing it to be true of almost every art. There arose people who were more consummate masters of the technique appropriate to particular arts and particular sciences, but there was a loss of that extraordinary versatility of genius which marked the Elizabethan period, and of course continued in many departments down to the reign of James I. Hence it seemed to be in accordance with the general tendency of the period if it should be proved that one of Mr. Gotch's great contentions was accurate, that Inigo Jones was greater in the less acutely technical detail of architecture than he was in the more strict detail. Because Inigo Jones was a man of very varied excellences, and of great versatility of genius. There also seemed to him (the speaker), to be grounds, on the general history, for the reasonableness of the suggestion that the man who designed the Queen's House at Greenwich should not also have designed what afterwards became known as King Charles's block. The Queen's House at Greenwich was finished in 1635, and he thought many present would agree with him that the period 1631–42 was a singularly inconvenient one for the spending of a monarchical income of public money on works of public beauty; because while he would not repeat what certain historians described as eleven years' tyranny, there could be no doubt that during the period 1632–41 King Charles I., despite his consummate taste in matters of art, was very hard put to it to find money.

There was a great lack of resources for those undertakings of a large character. Therefore it would not be at all unusual, in fact it was extraordinarily likely to happen, that when the Queen's House was built in 1635, not only was the King unable to go on developing the great new palace at Greenwich, but there was every reason to think he had then done as much as he could afford, and that possibly no further plans were then drawn out. That idea also accorded with the incidental matter mentioned by Mr. Gotch about the designs of a temple, adopted 1638–39, never having been carried out. The reason seemed to be the same. Matters were getting very serious in that year, and various financial methods, of which that known as "ship money" would be best remembered, were being considered. Money was precarious in those days, on the part of the Crown, the Government, and the City of London; the latter, in those days, was not going to spend money on anything which was going to be agreeable to the King, or anything which gave the impression that there was money available to be spent on decorative work. Such, he thought, might be the explanation of those designs not having been carried out. Another point was that which was touched upon by Mr. Weaver, as to the likelihood or not of these drawings, which Mr. Gotch had shown belonged largely to Webb, being attributable to Inigo Jones. He, the speaker, thought it was difficult to make too much allowance for the way in which people, at the end of the reign of Charles II. and in the reigns of James II. and William III. and Anne, paid reverence to everything which was done before the Civil War. Because the *rolé* of the Restoration, after it had got over its excitement, was to take the point of view of looking back and worshipping, and as far as possible restoring, everything which was done before the catastrophe. There was a tremendous tendency to attribute anything which was good, as a new departure, to the great men who had flourished before the War. There was a very striking example in Dryden's lines which he wrote to Congreve in 1696, where he was complimenting Congreve in the extravagant language of the time, as to the excellency of his youthful verses, and describing poets of the earlier time as

"They, with the giant race before the Flood."

And then, going on in a metaphor not inappropriate to the profession of architecture,

"Our builders were with lack of genius curst,  
The second Temple was not like the first."

That illustrated very well the attitude of mind which referred everything, as much as possible, to the supreme capacities of those who flourished before the Civil War. That was an element in the public opinion and tradition of the period which would result in any building which was really designed by Webb to be attributed to the great figure Inigo Jones, who died just before Charles II.

came to his own again, particularly when it was supported by the fact that everybody knew that Webb had been his nephew and his pupil. And it was possible to agree both with the view which Mr. Gotch had put forward and that of Mr. Weaver also. The drawings seemed to support to some extent the thesis of Mr. Gotch, from the point of view of what appeared to be the general characteristics of the period; and certainly that tendency to pass from general versatility, with greater freedom of line and greater width of imagination, to a more accurate balance of proportion, to stricter fidelity to Palladian examples, to more careful architectural detail, was surely the characteristic of the century generally, particularly in England. If that were so, it would go some little way alike to account for the difference between the feeling in regard to Webb and Inigo Jones, and for the success which Webb had, both in what he did for Inigo Jones and in what he did on his own account.

Mr. J. P. MAINE said he desired to heartily support the vote of thanks to Mr. Gotch, on behalf of the Duke of Devonshire, who would, he was sure, be very pleased to know that the Burlington-Devonshire collection of drawings was so much appreciated and afforded such an excellent field for research. To him the paper had proved of extreme interest, because in the course of his work at Chatsworth he had had to study very carefully the drawings for masques, and scenery for masques by Inigo Jones, as well as the Inigo Jones sketch-book, which was at Chatsworth, and which had been referred to by Mr. Gotch. There could be no doubt in the mind of anyone who looked carefully at Inigo Jones's drawings that that master was infinitely more at home when drawing freehand than when he was trammelled in any way with instruments. The sketch book, particularly the original one, gave even the uninitiated—like himself—an idea of great mastery and great power on the part of the artist. As was well known, the sketch book was used by Inigo Jones on his journey in Italy, in the year 1613, and in that book he noted down any pictures, or parts of pictures, which arrested his attention. They were independently noted down as he walked round the various galleries and palaces in Italy: they were done straight off on the spot, in pen-and-ink. And, as anyone who looked through that book would admit, they were masterly sketches. Looking at the drawings for masques, one found that the technical method was different, and there was not observed the same freedom and power. Some of the drawings of the figures in the masques were all first sketched in pencil, with a certain amount of erasure, alteration, and correction, and were subsequently inked in. The exact significance of those technical facts Mr. Gotch and those present would understand better than he did himself. It had occurred to him, and it was mentioned also by Dr. Thomas Ashby when he saw the drawings for

the scenery, that the drawings seemed to comprise the work of at least two hands. And he remembered saying to Dr. Ashby that if, as he seemed to think, as had been noticed that evening, there were two manners, who was the other man? Mr. Gotch had, of course, thrown much illumination on that: the second hand might well have been that of Webb. What had been set forth that evening would be regarded as practically a new discovery. To him the paper was particularly interesting because it shed a new light on the drawings which were at Chatsworth. He mentioned what he had as interesting facts for Mr. Gotch, and he hoped before long to be able to welcome that gentleman to Chatsworth, so that he could see the Inigo Jones's drawings there. It was his hope that the reader of the paper would be able to throw still more light on that very interesting question. Another point which occurred to him (Mr. Maine) as a Palaeographer, was that concerning the drawing of Wilton House ceiling. Was it not possible that a careful examination of the quality of the ink used in the drawing and in the handwriting might throw some light on the question whether they were or were not done by the same man? He knew that in the criticism of Greek manuscripts, many important points turned on the quality of the ink used; why not apply the same criterion of judgment in this case?

Mr. C. R. PEERS remarked that the Meeting had heard from Mr. Ryland Adkins the opinion, as he called it, of the man in the street. If one could understand the man in the street speaking as Mr. Ryland Adkins did, one could also understand what his influence in contemporary politics was; for he had not heard for a long time any better or more subtle reasoning. He (Mr. Peers) could not speak as the man in the street, but only as the much more suspicious person, the man in a Government office. He knew that the President had a particular feeling towards a certain Government office to which he (Mr. Peers) belonged. Therefore he would only touch lightly upon that. But a few points in Mr. Gotch's Paper had struck him. There was the very interesting distinction between the work of Inigo Jones and the work of Webb. If one considered the history of Inigo Jones, it was rather an illuminating point that, so far as was known—and the evidence was very clear—until he was forty-two years of age Inigo Jones was what would be called an arrant amateur; he could not very well be called anything else. He spoke with diffidence in a professional assembly such as the present one, but until Inigo Jones's return from Italy, which was about 1615, his chief architectural work, if it could be called architectural work, was connected with the designing of scenery for masques. And if his hearers knew the drawings, as most of them doubtless did, which Jones made for that scenery, they would agree that whatever it could be called the name



of architecture could not be given to it. It happened that Inigo Jones lived at a time which was one of the most critical in the whole of the history of English architecture. There had been a breaking, seventy years before, with the old vernacular tradition, and since that time men had been seeking generally, he believed, from text-books, for something else to rest upon. From about 1520 to 1550 the influence was Italian, and he thought it was an entirely superficial influence. When the Italian influence left the country, much of our architecture for a considerable time was "made in Germany," a fact which accounted for the curious vagaries of the work. To his mind what was wanted, and what Inigo Jones, to his eternal credit, supplied, was some rule of scholarship. He did not think it could be claimed in any way that what he gave us was a vernacular style; but at least he gave order after confusion. Anyone who would reflect upon the difference between the work which was going on ordinarily in this country in 1618 and the designs for the Palace of Whitehall would see what he meant. It was always extraordinary to him when he passed the Banqueting House and remembered that that building was designed and built in 1618 and 1619, that it should be so absolutely different from anything else in the country of that date, or for perhaps twenty years later. And whatever Inigo Jones might have been before he devoted himself to the importation of scholastic architecture from Italy, he did extraordinary service in giving this country a model of that kind. Whether it was entirely suitable for this country was another matter, but there was no question that here was a basis for sound scholarly architecture which went by rule, and it had a certain reasonableness about it which must have amounted to a new inspiration at the time. Webb appeared to him to have been an English architect strongly influenced by the scholastic teaching of his master Inigo Jones; but, with all that, not a man of the same quality at all. Those of his hearers who knew Longthorpe Hall, near Peterborough, which was a very charming building, would see what he intended to convey by that remark. It was very different from the scholarly work of Inigo Jones. But, on the other hand, it appeared to be a very great advance upon the work of forty years earlier. It was built in 1656, and remained as a striking witness to the influence of Inigo Jones on English work. Another point, which had been touched on several times that evening and which he would like to mention once more, was that when once an attack was commenced on a man's reputation as a famous architect—he did not mean to suggest that Mr. Gotch was attacking Inigo Jones—it was difficult to know where to stop. If one thought of the number of houses in this country which were attributed to Wren, and the number of carvings associated with the name of Grinling Gibbons, which could not possibly be due to either

one or the other, one began to think that Wren never built a single house and that Grinling Gibbons did no carving. The fact was that the styles of those masters were closely copied by other men who were sufficiently competent and skilled to follow up the tradition which had been set. The same remark might be applied to the work of the men who built the roof of the Hall at Hampton Court. The pendants of the roof were purely Italian in style but the name of the man who carved them was English—Richard Ridge. It was well known that he carved them, and that they cost 26s. each; the accounts were extant. But he did not think that detracted from the skill and the fame of the people who inspired him. It was clear that if some Italian craftsman had not been at Hampton Court, Richard Ridge would not have been able to carve those pendants. They were purely Italian, and they were done by a man who could absorb tradition. And so the credit of such men as Wren and Gibbons might be similarly assessed; they were men of such character and such scholarly instinct that they were able to teach others to imitate them and to produce a school of work which redounded to their credit, but of which they did not themselves produce one-third by their own design or their own hands.

MR. GERALD HORSLEY [F.] remarked that the drawings were very instructive from the point of view not only of design but of draughtsmanship. Much had been said about Inigo Jones's draughtsmanship, but there was one noticeable quality similar to that to be seen in drawings by Palladio, namely, the power evidently possessed by Inigo Jones which enabled him to indicate in every drawing the true proportions of the work he was designing. This must have led to the success of the proportions in the actual building. And he thought that the more closely the drawings of to-day could approach to the careful, expressive, delicate, and refined character of some of these early drawings the more likely were the details in buildings to be successful.

MR. MAURICE B. ADAMS [F.] said he would like to make one or two practical suggestions with regard to the draughtsmanship. He had been familiar with the collections of similar old drawings, more or less, for many years, and what had always impressed him about them was their sense of texture. A well known architect recently had said that if a young pupil in his office turned out drawings like these, he would be inclined to think such a clerk had misapprehended his object in life. But those who made such remarks failed, he thought, to grasp the technical qualities of these old drawings altogether. With these draughtsmen, whoever they might have been—coming down even to Flitcroft, who was probably only a draughtsman—they seemed to realise and grasp the material or the grip of the whole thing in a way which many adroit draughtsmen missed nowadays. And this



led him to one point which he wished particularly to emphasise. That evening they had seen those drawings magnified to a great scale, which made them look coarse—quite necessarily so, seeing the object for which they were shown. Later they would be seen, probably, to a very small scale—though perfectly serviceable and admirably adapted to the purpose—in the pages of the *Institute Journal*. But what he wanted draughtsmen to do was to go and look at the actual originals, and study them, grasping their true proportions and scale. They would by this means gain a good idea of the intentions of these old men. Their object had been not so much to make a pretty drawing or a finished piece of draughtsmanship, but to represent what was passing in their minds at the time. In doing that they invariably lost sight of everything else. In the drawings seen that evening, the way in which the sculpture was varied on one side and the other, showed that the draughtsman was feeling his way and grasping in a personal sense the architectural development of the design. That was what he wanted to demonstrate: modern draughtsmanship was often divorced from those principles, and then it went wrong. Draughtsmanship was not everything, and many draughtsmen who were excellent in their way were not truly architects. Their failure was simply because the draughtsmanship of the day was not always made the handmaiden of design as it was when these very rough drafts were made.

THE PRESIDENT said he could not add very much to what had been said. The drawings were extremely interesting, and if it were proved that Webb did a great deal of work which had hitherto been attributed to Inigo Jones, it was desirable that the facts should be known; and Mr. Gotch had put them in the way of finding them out. One speaker referred to Webb as a ghost. It seemed to him (the President) that he was a most respectable ghost, seeing that he acted to a large extent after Jones was dead, so that he might quite legitimately be regarded as the master's ghost. In answer to Mr. Peers, he had no grudge against any Government office; indeed, he had a great admiration for the office which that gentleman adorned at the moment! He had been pleased to hear such an admirable sample of the man in the street as Mr. Adkins, who was luckily in the position of being a Member of Parliament, and would therefore be able to keep his eye on the admirable office just mentioned! He asked the Meeting to pass the vote of thanks to Mr. Gotch, whose interesting paper was full of material for further thought, and had admirably worked the subject out.

The vote was carried by acclamation.

MR. GOTCH, in reply, expressed his great obligation for the very kind way in which the Meeting had received the paper, and particularly to the various speakers for their handsome remarks and their valuable hints and suggestions, and the

information they had added on the subject. He would endeavour briefly to touch upon some of the points which had been referred to. First was the question of Mr. Crace as to the axial line on which the Queen's House stood. In the absence of the plan, he asked them to remember that there were two wings and a cross block at the top; and if one took the centre line of the courtyard thus, it would have gone through the centre of the Queen's House. In other words, the width of Webb's courtyard was much the same as the width of the present courtyard. His point with regard to it was, that the idea of the vast courtyard was already shown on Webb's little plan, and did not arise with Wren. With regard to the ceiling at Wilton, in spite of what Mr. Weaver said, he adhered to the opinion that it was drawn by Webb, because the drawing had his handwriting upon it, and he did not think it impossible for a man with Webb's training to have designed it. There was no need to go to Inigo Jones for instruction in regard to a ceiling of that sort, because as soon as one opened Palladio's or Serlio's book one found scores of similar things. The design seemed quite consistent with what one conceived of Webb's power. Oral tradition, as Mr. Crace said, was very powerful, and always had been, and as Mr. Ryland Adkins pointed out, the probability was that a man who achieved a great reputation—and he did not wish to detract from Jones's reputation—would naturally absorb more than his share of fame. Whitehall had been mentioned as not being associated with Webb. But there again he feared he must differ, because, so far as he had been able to examine the drawings at Worcester College—and there were a dozen of them—the greater part seemed to have been drawn by Webb. That opened up another interesting question. The Banqueting Hall had always been supposed to be the only part of a large preconceived design which was actually carried out; but it was worth considering whether the Banqueting Hall was not first built, and the large design then worked in with it. He did not say it was so, but merely that the evidence supplied by the drawings made that possible, and it was a point which needed investigation. With regard to the west front of St. Paul's, the portion of it which elicited such intense admiration from Webb and others was that which was not shown on the drawing exhibited that evening; it was the portico which was extolled so much. He thought it was certain that the actual west front carried out was very much as it was shown on that drawing, because Hollar's drawing of it, and Kent's drawing of it, were very much like it, except in certain details. He was much interested in what Mr. Maine said about the drawings at Chatsworth, and the suggestion that Webb was associated with the masques. That was possible with the later ones, but it must be remembered that Webb was said to have been born in 1611, and went to be with Inigo Jones in

1628, i.e. when he was seventeen. Webb must have worked at architecture, or at least drawing, for a few years before he would acquire facility, and that would bring him into the thirties before he would be in a position to help Inigo Jones very much in drawing. Therefore he could not have helped in the earlier masques. With regard to the quality of ink used, and the writing, those were, of course, important factors in ascertaining the authorship of a drawing; and so far as they related to the Wilton ceiling he believed they would support the view that Webb might have drawn it. There was another point, which he mentioned once before in connection with the Smithson drawings, which was of great importance in investigating drawings, namely, the watermarks. Unfortunately, nearly every one of the drawings was mounted, both at the Institute and in the British Museum. One advantage in regard to the Worcester collection was that none of the drawings were mounted. Mr. Peers mentioned that much Elizabethan architecture was taken from text-books. Text-books played quite as large a part, if not larger, in the classic architecture of a later date. Anyone who turned over the books of Palladio or Serlio would see the source of inspiration of almost all subsequent English architecture. Whether in the case of Inigo Jones or of Webb, it was interesting to see how much they founded their style and methods, and their daily habit of jotting down things, on the Italian examples. Another interesting matter (although not connected with those drawings) was Jones's book on "Stonehenge Restored," and Webb's vindication thereof. As he mentioned in the paper, Jones wrote a book proving, to his own satisfaction, that Stonehenge was the remains of a Roman temple. A certain Dr. Charleton wrote another book with the object of showing that Inigo Jones was entirely wrong. He believed those present would be prepared to sympathise with Charleton's first conclusion, although they might not go so far as to agree with the second conclusion, that Stonehenge was the work of the Danes. John Webb, who was an intense admirer of Jones—a fact which had to be considered—wrote a vindication of "Stonehenge Restored," in which he ridiculed poor Dr. Charleton and lavished upon him the bitterest scorn. And because Dr. Charleton had hinted that Inigo Jones had written the book

out of self-glorification, Webb said—incidentally, and not with the idea of conveying information—that it was not a case of self-glorification on Inigo Jones's part, because "Stonehenge Restored" was written from some "indigested notes of Inigo Jones" which were not published until after his death. There again one found Webb doing Jones's work. John Webb was practically the author of "Stonehenge Restored" from Inigo Jones's "indigested notes." He did not say that was of importance, but it supported the idea that John Webb did a great deal more of Inigo Jones's work than he had hitherto received the credit for.

Mr. JOHN BELCHER, R.A. (F.), in a letter to the Secretary dated 11th March writes:—

I regret that I am not well enough to attend on Monday evening, though I am sorely tempted to try, as I am very much interested in Mr. Gotch's Paper and in the result of his investigations. I may say I quite agree with him, and have always been doubtful about the King Charles block at Greenwich attributed to Inigo Jones. I adopted the statement which I found handed down, but then I was chiefly engaged in criticising the work, and was not so much concerned as to whether Jones or Webb did it. . . . There are many buildings attributed to Jones which Webb probably designed, being *influenced*, no doubt, by Jones's, for whom he had the highest admiration.

Mr. J. D. CRACE, writing since the Meeting, says:—In the discussion following Mr. Gotch's Paper, one speaker (Mr. Lawrence Weaver) raised the question whether researches in the old accounts of Greenwich Hospital might not throw further light on the subject of the authorship of King Charles's wing. I am afraid that there is little hope of this, for at some time between 1835 and 1845 (I do not know the exact date) an order came from the Admiralty to Greenwich that all old accounts and papers of the kind should be destroyed. My father, hearing of this, asked permission to look at them; and, in the hurried inspection possible to him, saved from destruction a few of the papers connected with the contracts under Wren. These I subsequently had bound together and presented them to the Institute Library. They are probably the sole survivors of such papers.

## LONDON'S WARNING.

By PAUL WATERHOUSE [F.].

**B**LUE-BOOKS are not always sure of a considerate or enthusiastic public. There is a danger, therefore, lest the Report of the London Traffic Branch of the Board of Trade (1910) may fail of its mission. But that mission is one of supreme importance. The facts as set out in this book are of such immense urgency that they cannot possibly be stifled out of existence by mere neglect of vision on our part.

To put things plainly. The Traffic Commission Report of five years ago said in effect: "Here are the facts about the difficulty of locomotion in London. The stress is acute. The remedy has by lapse of time already become costly, it will become costlier as time further advances, and therefore we offer a suggestion as to certain definite methods of relief." Some of us read the Report or parts of it, others read about it, and the Government, which we must not accuse of total inactivity, committed the further study of the subject to a Department of the Board of Trade.

In 1909 the Staff of this special Branch was increased for the purpose of making possible a particular inquiry into the subject of arterial roads. This investigation, we are told, will not be complete till some time in the present year, but in the meanwhile the Branch has very wisely, in view of the real urgency of the subject, put forth the summary of its present conclusions. It should be acknowledged at once that the Report varies in certain substantial particulars from that of the Traffic Commission. The diagnosis is different, and so is the prescription. We may attribute this change of treatment, not merely to the difference of *personnel* in the advisers, but partly to an actual change in the condition of the problem (brought about by the remarkable recent changes in methods of locomotion), and partly also to the fact that the present advisers have in some ways come to closer grips with their subject; they have consequently felt themselves nearer to actual issues than their predecessors, and have thereby gained something in practicability while losing something in courage. But there is no doubt that these experts who have looked into matters with unromantic official eyes are thoroughly in earnest about the urgency of their case. "The laying out of particular areas," they say . . . "is a matter for the consideration of the local authorities; but in the absence of better through communications than now exist, and of facilities for cheap and rapid locomotion, isolated schemes, however beneficial to the localities themselves, would do little to promote the distribution of the population or the development of London as a whole. The adoption of a definite scheme of road

improvement in the metropolitan area would serve another purpose hardly less important, by laying the foundation of a general plan to which future improvements could be made to conform. The absence of such a plan, which has been the main cause of the difficulties which beset the traffic problem, has often been pointed out, and the necessity of supplying the want was strongly urged by the Royal Commission."

Now it is at least worth while to consider what has been the history, not merely of London roads, but of Englishmen's consideration of these roads, for it is discoverable that our present inexcusable apathy is due to a previous apathy which had a very good excuse. In the reign of Charles II. the roads into London were bad, for all roads were bad throughout England. They remained discreditable until the middle of the eighteenth century, when a determined attempt was made at amelioration. Turnpike Acts had apparently been in force in the seventeenth century, or even before, but it was not until 1760 that really energetic measures were taken for the general establishment of a system which virtually meant the transference of the cost of a road to its users instead of leaving the financial responsibility with the parish in which it lay. The system, in spite of its faults of administration, was a national effort at road improvement, and is evidence of Parliament's interest in the importance of the public ways. The great and scientific improvements of Telford, the revolutionary discovery of Macadam, the formation of the Metropolis Road Board, and the bold construction of such noble enterprises as the "New" Road, the City Road, and the Avenue Road, are all instances of this strenuous activity. But at length there came to London that new miracle the railway, and with it came also by swift degrees the conviction that after all the roads were of secondary importance. From this climax dates that road apathy which has lived on into our day. It is very easy to be apathetic about roads; there is a natural tendency in man, unless he has had actual experience of road-making in a new country, to think of roads as geographical attributes of the earth, like mountains and rivers, so that beyond an occasional realisation of the fact that road repairs are a necessary expense of life there is very little thought of roads as human products liable to amendment, re-arrangement, alteration, or suppression.

Moreover, all good Londoners are unwilling to face the idea of London improvements. We hate change, and even ugly things become to us established things, so that we almost cherish them. This is not right of course; we ought to be discriminating

and to have our artistic conscience alive to discernment. But there still does exist in us a kind of affectionate sloth which makes us unwilling to see old land-marks removed unless we are very clearly assured that something very good is to come of it and nothing good is to be destroyed.

Thus, when the voice of the Blue Book is heard in the land, we listen with closed ears like men reminded in their prime of the certainty of death. But let me say that in this new Report, if you will read it, will be found no mere pulpit platitudes, but a message closer and more urgent. You may imagine after you have read it that so far from having merely listened to the old generalities on mortality, you have just come out of a Harley Street door dazed with a verdict of doom. The thing has come close, it is no mere sound or rumour. It touches. Poor old London, to shift the metaphor to her, must have the knife and have it now. "Operate at once," says the Blue Book, "or, if you will not consent now, expect later on deeper knifings and higher surgeons' fees."

That is the gist of it; and I own that it rouses me. I will yield to no one in the affectionate inaction which says: "For very love's sake spare the knife," but if there is cutting to be done, in Heaven's name let us make sure that we secure surgeons, not butchers, and that the operation is a clean business that will end in healing, not in a continuing and unclean sore.

With infinite pains the London Traffic Branch of the Board of Trade have felt the pulse of locomotion all over London. They have made themselves masters of the facts. They know and can show just where the difficulties (which mean the time-losses) occur, why they occur, and when. The remedies they propose are, it will be seen, different from those suggested by the Traffic Commission. The proposed East to West road, on the North of the Thames (making use of the Euston and City Roads), bears, it is true, some relationship to the East and West Avenue of the Traffic Commissioners; but the ill-considered North to South route of 1905 is abandoned, and the scheme of subways for trams is apparently shelved altogether. One ventures the criticism that the central London problem has been unduly shirked, and it is permissible to express a measure of surprise at the discovery that no mention whatever is made either of the bridge suggested by the Traffic Commissioners or of the proposed St. Paul's Bridge. Probably the former is ignored as being an integral part of the North to South route of the Commissioners, which route, or rather which direction, the Board of Trade decides to ignore. The omission of allusion to the latter is possibly due to the fact that the new Report, though only issued last month, was apparently ready for the press in October. Still, even in October the bridge had been for four months the chief topic in the world where street improvements are discussed.

There is much in the Report which I need not so much as chronicle in this review. We can accept from its writers as irrefutable the data which they have industriously and commendably collected in relation to the ever-increasing pressure of traffic. I think we may take it from them as a certainty that the new roads, the widenings, the connections, and the by-passes which they recommend are the least that London in her extreme crisis needs for her relief.

The nature and extent of those proposals is most clearly and briefly set forth by the map here reproduced. The reproduction is made by permission from that which appeared in the *Times*, not direct from that in the Report, which is printed in colour. It is right to observe here that the change of tactics which distinguishes this from the proposals of the Traffic Commission is largely due to the acute realisation of the fact, that even more important than the relief of traffic in mid-London is the necessity for coping with the alarming increase of population in the suburbs, both the inner suburbs and the remoter. This increase presents a double urgency. Not merely does it, in itself, supply the population whose correspondent locomotion causes the congestion, but it makes increasingly urgent the need that the arteries in those suburbs should be kept *wide* while they can be.

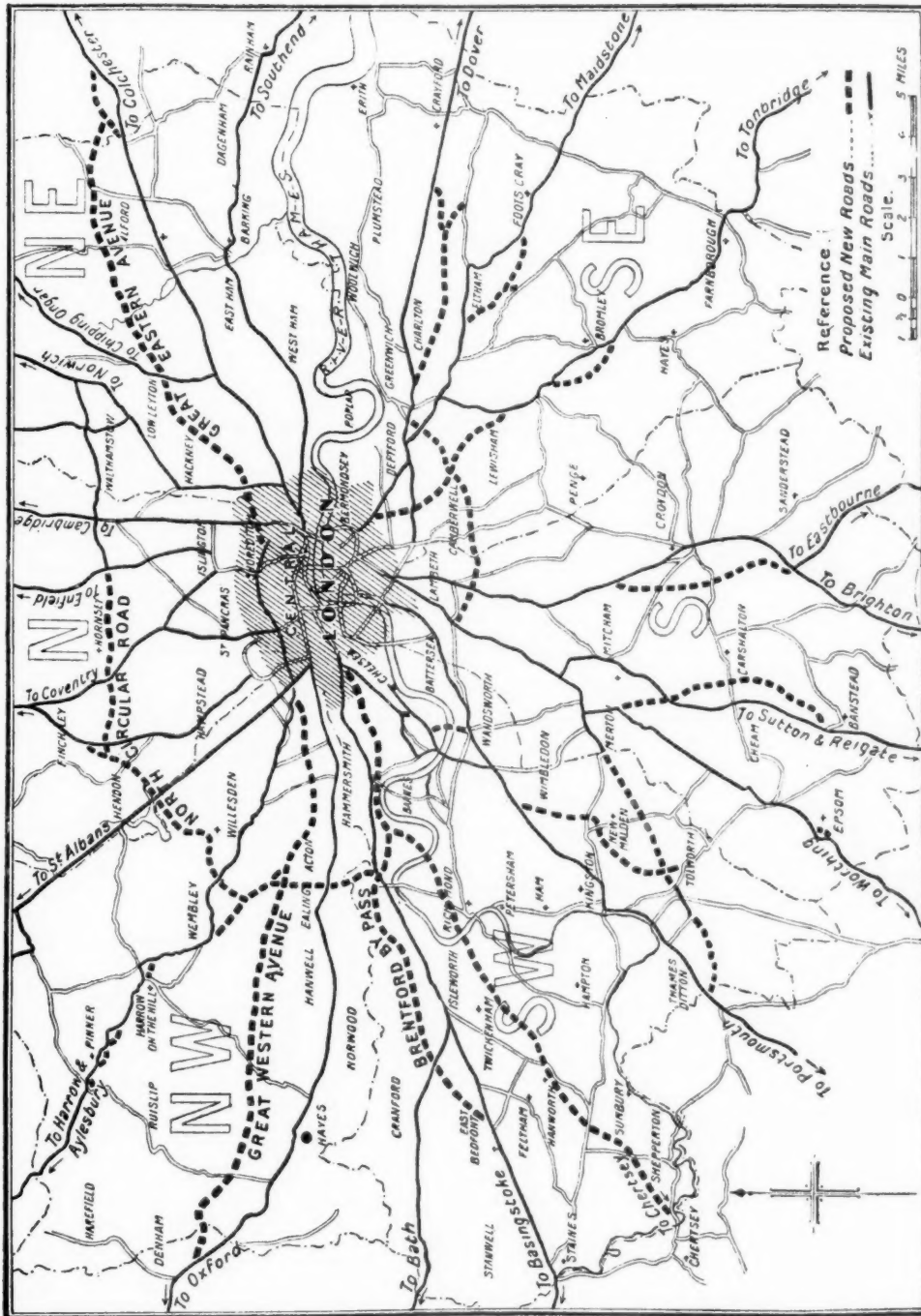
I have drawn elsewhere\* the lesson of the Euston Road. With supreme forethought our predecessors in the eighteenth century saw the necessity of a good, wide road linking Paddington and Islington with the city, and, though the land through which they took the road was then open country, they protected it by Act of Parliament, so that when the pressure of urban surroundings should eventually bring with it the temptation to encroachment, such encroachment should be legally impossible. That the encroachment did after all take place was the fault, not of the promoters of the road, but of our own and our fathers' generation.

Our chances of doing what the men of 1756 did are now past; for it can hardly be alleged of any part of even the fringe of Greater London that it still offers the free ground for operations that our ancestors had in White Conduit Fields; but it is clear from the analogy of this bit of history that the proposals of the Board of Trade as to suburban improvements must not be laughed out of court merely because some of them are, as we think, too far from the centre of activity to be for the present pressing.

I have no wish in the present article to describe in detail the road proposals of the Report. I will for immediate purposes leave the map to speak for itself. But I wish to emphasise the possibilities which the future holds in this connection. What, I ask, will be the outcome? Either something will be done or nothing. All things considered (including

\* In an article in the *Architectural Review*.

LONDON TRAFFIC: MAP SHOWING THE PROPOSED NEW ROADS.



Reproduced, by permission, from *The Times* of 10th February 1911.



human nature in general and London human nature in particular), the latter alternative is the more probable. This Blue Book, like many of its Blue brethren, will probably sink into oblivion. If this result could merely mean that the score would pass, and that we should happily relapse into content with London as it is, I for one and many of you, my readers, should be well satisfied. But "London as it is" is unhappily a possession which it is impossible to retain. The growth will go on whether we notice it or not, and the very modest remedies now laid before us will, in a very near future, have to be supplanted by something much less modest and much more costly.

It is therefore at least conceivable that action of some sort will be taken now instead of later. That action brings me to the point which is the only matter for our urgent consideration as architects.

Shall we summon courage to demand that these road improvements and alterations be effected under proper professional advice; and dare we not suggest that it is an architect's not less than a surveyor's function to give that advice?

My paper of the 13th February\* outlined a scheme of architectural control for the Metropolis. It may not be a perfect scheme. I expect that it deserves both criticism and amendment. But I altogether fail to see any sense whatever in permitting projects of metropolitan design (for it is design) to be incubated without artistic control, and I am certain that my scheme or some other and better must be adopted if such control is to be secured. On merely economic grounds, if on no other, it is folly for a rich and important community to abstain from the common-sense course of engaging the assistance without which its money will be improperly spent.

Above all, we dare not lose sight of the Board of Trade's pathetic appeal for a general plan. That plan absolutely must be made, and when made must be administered. Shall that making and that administration be in the hands solely of road-engineers, traffic experts, and surveyors? I say No, a thousand times No. The road engineers, the surveyors, and the traffic experts are good fellows, they are absolutely necessary, and they are competent for their work, but through no fault of theirs they are not architects. To leave this business wholly to them is to act like one who commits the cure of his dying child to a dispensing chemist. The chemist's work is allied to healing, is probably essential to it, but your chemist is not a physician.

I finish with a word or two upon certain contents of the Report. Its end is enriched with eight Appendices. The last of these is a readable history of metropolitan roads which gives in a short compass an able survey of the origin and growth of London's highways. Another is a statement on

\* "The Artistic Development of London: The Means to the End." [JOURNAL R.I.B.A. 18th February, p. 257.]

the Railways, and a third is a census of Traffic. The results of this traffic census are in the body of the Report graphically displayed in an ingenious map which exhibits the relative traffic load of each main artery by means of different widths of colouring. This shows at a glance the lines of greatest and least pressure. It is unfortunate that, for some reason or other, this and the companion maps are incomplete in certain details. By a strange omission only one of them contains the name of Hounslow, though it is a roadside hamlet of great length and is alluded to in the text as a locality of importance, and is adopted as one of the census points.

Again, the most important map of all, that which gives the proposed new and altered roads, is merely called in the index a "Diagram showing divisions and existing roads."

The important elements of the Report are to be found in the chapter styled "Preliminary," which is in reality the conclusive portion of the document. The urgency of the whole case is summed up in forcible language on pages 32 and 33.

It will be realised from what I have said above that the Report concerns itself largely with the necessity of increased road facilities in the suburbs. These suburbs include, of course, those outlying hamlets which, by stress of London's growth, have become the fringe of the Metropolis. May I in this connection enforce a special point in which architectural advice is sorely needed and sorely neglected? I take Edgware as an example. Edgware ten years ago had a beautiful old High Street. It was deemed too narrow for trams, and was widened by the horrible process of hacking back the face of the houses all along its eastern side. This was pure vandalism and I venture to think quite unnecessary. When an ancient and beautiful one-street town is invaded by modern locomotion, the obvious and simple architectural expedient is to run the tramway or other new road alongside of the ancient street and clear of its houses, thus forming a fresh and alternative route.\* The new route will accommodate the new house property which invariably springs up with the advent of the new means of transit, and the leaving of the old and picturesque street intact will not merely provide an efficient by-pass road, but will also serve to preserve that old-world beauty which is after all one of the assets—probably a monetary asset—of the borough. Five minutes' talk with almost any sensible architect would have saved Edgware: but obviously no such advice was sought, probably on the ground that though architects are known to be of use where the erection of individual houses are concerned, the preservation of a large group of houses is not an architectural question!

\* I am glad to find that some idea of the same sort is advocated in this Report, which recommends by-pass roads in certain positions, e.g. at Colnbrook, which is analogous to Edgware.

## REVIEWS.

## ARCHITECTURAL COPYRIGHT.

*Architectural Copyright: a Comprehensive Handbook. Edited by Laurence Weaver. Including a Correspondence from "Country Life," Three Appendices, and an Introduction by John W. Simpson. Price 1s. ["Country Life," 20 Tavistock Street, Covent Garden, W.C.]*

In this little brochure which has been published at the offices of *Country Life* there are contained a number of letters from some of our well-known architects on the subject of Architectural Copyright, together with an Introduction by Mr. John W. Simpson, and some appendices on the relative position of British and Continental law on the subject.

It is somewhat remarkable that the majority of the writers are more or less opposed to the Bill introduced last session by the President of the Board of Trade, some on the ground that Architectural Copyright would not be an advantage to art, others from distrust of the effectiveness or the scope of the Bill. We can hardly admit the claim of the editor, in his prefatory note, that the brochure puts architects and the general public interested in building "in possession of all the pertinent facts and arguments," although Mr. Simpson has answered many of the objections raised by the eleven other architects whose letters are reproduced.

Most of the objections appear to be founded on an incomplete comprehension of the effect of the Bill and of the practical experience gained in Continental countries where Architectural Copyright has been legally established. Thus Mr. Lutyens asks whether having designed a mantel-piece for A's house he could use the same design for B's. Counsel's opinion is that if the copyrighted work were a complete building the designs for mantel-pieces, cornices, &c., could be re-used even if the copyright had been sold to the employer; but we think that Mr. Lutyens has missed the main point of the Bill, which is, that it creates for the first time in England a copyright in architectural design as a work of art, which an architect is not obliged to sell to his clients. He may design a house, superintend its erection, receive payment for these services, and still retain the copyright of his design. This affords, in counsel's opinion, a means of practically reversing the hardship which architects feel has been inflicted by the decision in the case of *Gibbon v. Pease*, for there is a strong probability that the ownership of drawings would be held to follow the ownership of the copyright. The power which the Bill would give to an architect to retain the copyright disposes of the objection raised, not only by Mr. Lutyens but by other writers, that the Bill would discourage the development of architecture by preventing an architect from making a new design which should be an improvement on his previous production. It is

obvious that if an architect can either retain the copyright of his design or sell it to his client, he can sell or retain part of his copyright. That is, he can engage not to reproduce the design as a whole, but can retain the right to produce an improved version or to reproduce any particular mantel-piece. The final objection raised by Mr. Lutyens is to a dual ownership in the copyright of buildings which seems to be contemplated in the Bill, but there is little doubt that the clause which might be so construed will be amended.

Mr. Arthur T. Bolton writes in support of the Bill, having been brought in contact with actual instances of flagrant piracy, an experience that brings home to any architect the necessity for the legal recognition of architectural copyright, despite all difficulties and objections.

Mr. Guy Dawber expresses himself in general sympathy with the Bill, but raises two hypothetical difficulties, and asks first, whether minor changes in the design of a building copied in its main outlines would protect an infringer. This is answered in the negative by the Belgian case of *M. Hompus*, given in Appendix III. of the brochure. Mr. Dawber's second query is whether if the copyright be vested in the architect, the building owner would be prevented from making subsequent alterations without the architect's consent. This could scarcely be so, for the essence of copyright is that it prohibits illicit reproduction, and alteration is not reproduction.

Mr. Voysey is entirely opposed to the principle of copyright because he thinks it drags the art of architecture down to the level of commercialism. "Nothing," he says, "so degrades the artist as the thought of reward while at his work." But he proceeds: "When done, let him by all means attend to the commercial side of his life as a necessary consequence of his labour." Thus, it seems to us, he answers his own argument, for copyright does not begin until the artist has completed his labour of love. Mr. Voysey and an anonymous writer "G. C." both refer to Mr. Justice Scrutton's apprehension of difficulty in deciding what are new and original houses. A reference again to Appendix III. shows that the difficulty has, in Continental practice, proved imaginary, and the present writer's experience as a witness in the case of *Runtz and Ford v. Baker* has shown him that it is perfectly possible to prove to a British Judge and jury in the High Court that a certain building, even with minor alterations and mutilations, is a plagiarism of a certain design. Mr. Voysey has misread section 7 of the Bill, which he will see, if he refers to section 4, prevents the owner of architectural copyright from taking possession of a building infringing that copyright, and thus differentiates between such infringement and the remedies provided in the case of pirated music, books, &c.

Mr. Ernest Newton, Mr. Morley Horder, Mr.

Sydney Kitson, Mr. Lorimer, and Mr. Quennell all write very much from the same point of view, which may be summarised in Mr. Newton's words that "architectural copyright would be embarrassing to the architect and fatal to the natural development of architecture." But development is not piracy, and the evolution and progress of an artist could never be mistaken by a British Judge and jury for copying. There is plenty of material in the "domaine public" for the architect without originality, and plenty of scope for the artist in the production of fresh combinations of that material. But let us put a concrete case. Is it desirable that the present state of things should continue, that anyone who chooses to do so may put up a replica of "Ardenrun" in the next parish without let or hindrance from Mr. Newton or his client? Would Mr. Newton say that such "intelligent plagiarism is all to the good"? And if he did, would his client agree? Such an experience may not, as yet, have occurred to Mr. Newton, but it has been the lot of other architects, and it is for them that Mr. Simpson pleads: "Though the aristocrat of art, secure in the knowledge of limitless reserves at his own disposal, may disdain to guard his treasure, let him not therefore deprive his humbler brother of the protection he desires for his smaller store." We may add, that if Mr. Newton or any other artist desires his own work to be plagiarised, the possession of the copyright will enable him to grant permission for copying to anyone he pleases.

Mr. Reginald Blomfield is pleased with the recognition of architecture as an art, but is not satisfied with the Bill. He says: "The man who has the veto is the real man, and the man who has the veto is not the architect but the man who employed him." Thus he ignores the provision of the Bill "in the absence of any agreement to the contrary," which gives the architect the power, to which we have already referred, to design and erect a building without parting with the copyright. All that is necessary is to inform our clients that the customary 5 per cent. does not include copyright, and this no doubt will be a stipulation in the next revision of the Institute Scale of Charges. Like Mr. Voysey, Mr. Blomfield appears to have misread clause (or section) 7, which he also misquotes by omitting a material portion. One weakness in the Bill Mr. Blomfield correctly notes, that it does not prevent anyone making a set of working drawings of a copyright building. This will doubtless be amended. We cannot agree with Mr. Blomfield that the definition of "architectural work" in the Bill implies that architecture is building plus ornament. Rather it recognises that you may have building without artistic character, which is not architecture, and building with artistic character (quite a different thing from ornament, which is not mentioned in the Bill), and this is an "architectural work."

An excellent letter from a barrister explains

from a legal point of view some of the misconceptions that have obscured the judgment of several writers. FREDERIC R. FARROW [F.].

#### MEDIEVAL CHURCH FITTINGS.

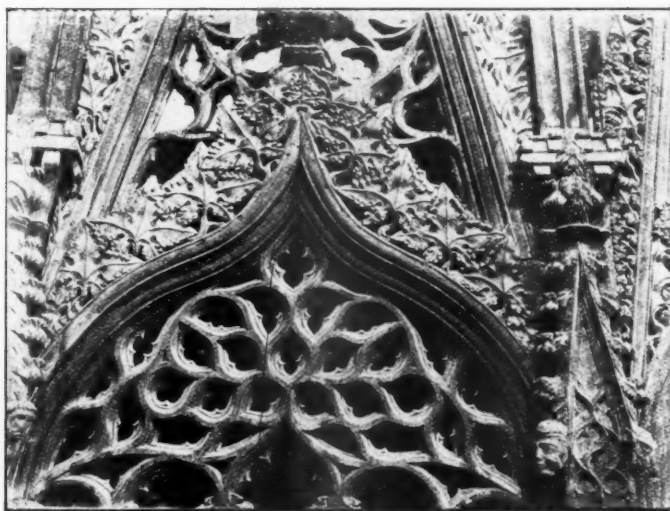
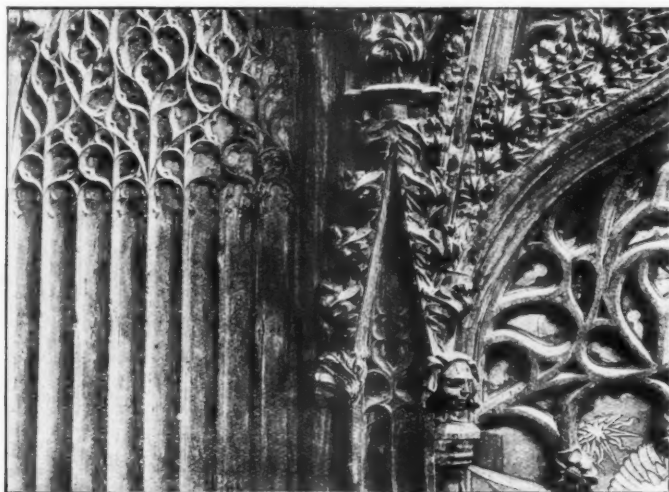
*Stalls and Tabernacle Work.* By Francis Bond, M.A., Hon. A.R.I.B.A. 8s. Lond. 1910. Price 6s. net. [Henry Frowde, Oxford University Press.]

Another book on the fittings of our mediaeval churches calls for notice and deserves a welcome. That there are many who judge everything by a present-day value cannot be denied, but they, in their quiet moments and away from commercial pursuits, are not wholly indifferent to the claims of the past, and one cannot but hope that these excellent books which Mr. Frowde is giving us may reach even these, and help them to form higher ideals and to generate a better love for ancient things which no amount of money can replace. Mr. Bond, the author of "Stalls and Tabernacle Work," enthusiast though he be for all things Gothic, is not blind to the charms of the work that follows, and in this he shows a marked contrast to those who wrote and worked in the days of the Gothic Revival. True it is that there were giants in those days to whom we owe much, but they were men of prejudice. How many of them could see any charm in work that was not Gothic? How much is there that many of the present day would not gladly undo? A visit to many of our noble buildings makes us wonder how such things could have been done. A visit to Durham is sufficient. There, marking a most important epoch in our ecclesiastical and national history, was to be found work almost unique in its character and in the amount of it. What do we find now? Screens torn from their places, other work mauled, and a sham Gothic font taking the place of a genuine seventeenth-century one, under a font canopy with which it has practically nothing in common. Mr. Bond avoids the errors of the past and shows a practical well-balanced mind, a sound common-sense, which make his books interesting and a pleasure to read.

In his latest book, which is a worthy successor to those which have preceded it, we are given a subject which has not been dealt with, not even in the days of the Gothic Revival, by itself. It is a subject which has received much less attention than is its due. The book is divided into two parts, the first dealing with stalls in our cathedrals and the larger ecclesiastical establishments, the second with bishops' and abbots' thrones, and with chairs to be found in churches. Mr. Bond is not only a capable writer, but he is also a capable judge in the matter of illustrations. Taken as a whole it would be difficult to find a better collection, and in a collection so uniformly good it is difficult to give credit to one photographer rather than another. I think, however, the palm must be given to Mr. F. H.

Crossley, of Knutsford, some of whose photographs have been selected to illustrate this review. They are works of art, and they are the work of one who loves the past. The illustrations throughout

Wells cost about £18,000 of our present money. Our next chapter gives us a history of the development of stalls and their position in the buildings they occupy. To the cathedrals of Milan and



LANCASTER.  
From Stalls and Tabernacle Work.

enable one to follow the writer's careful text, and there is not a dull page anywhere. In the first few pages we get a glimpse of the love that our forefathers had for their churches. Money could have been no object when we realise that the stalls of

Venice, with seats behind the High Altar, might be added that of Pavia, and no doubt others. This chapter is also useful to those who have visited the Romanesque Cathedrals of the Rhine Provinces and have been bewildered by finding a High Altar



at each end of the building. In Chapter III., dealing with canopied stalls, the author performs a useful service by giving us the evolution of these and showing how one large establishment would improve upon the work of another establishment which had carried out stalls but a few years previously. One cannot call it "cribbing," but it goes very near it. One can but hope that it will not be used as an excuse for present-day tendencies!

The Black Death and its effect on architecture was not until within the last few years given its proper place in shaping the destinies of men and the work of their hands. Mr. Bond refers to it more than once. Do we realise, even now, how each period displays the characteristics of the age? Do we see in Norman work the firm hand, the iron rule, the wise aim of the Norman? Do we in Early English work see the nation struggling, striving, coming to its own in literature, Church and State, rising superior to its surroundings, conquered gradually absorbing conqueror? Do we in the Decorated work see the nation enjoying in their fulness the privileges for which they have so long struggled, generous, open-hearted, anxious that all should enjoy the fruits of their labours? What a wonderful period centred round the year 1300 throughout the whole of Western Europe! Then, just as so few can stand success, so liberty in the nation appeared to be degenerating into licence. In the illustrations of Lancaster do we not see the purity and restraint of about forty years previous gradually giving way to a less noble ideal? Then, when men had forgotten, or were beginning to forget, that life is one continuous struggle, grim Death, stalking in their midst, brought home the fact as only he can bring it. And what a change comes over the scene after he has passed along. The whole of the economic conditions of the country had altered, and we may, I think, place the beginning of our present commercial system there. The work is more restrained, but it bears upon it the stamp that money did it and not love. We see this in the illustrations of Norwich, of Sherborne, of Chester, in fact of all work subsequent to 1360. One may say the Black Death marks the division between the canopy with its openness and the tabernacle with its complicated work, the latter the result of wealth. Mr. Bond carefully separates the two.

It is a pleasure to find the author speaking sympathetically of the Durham work, and wishing we had more of the delightful admixtures of Classic and Gothic. Would that a previous generation had felt likewise! It is interesting to know that nearly all our stalls were made by native talent and of native material. It is true that there are exceptions, but the exceptions are very few.

In Chapter VI. we are treated to one of the most interesting parts of the book. In this the stalls of the ordinary parish church are dealt with, and we

find ourselves among the people and no longer among the great ones of the earth. We get the development of the chancel, its extensions, those for whom the stalls were provided, the cost of the stalls, and many other important points. Not the least interesting is the fact that our forefathers knew what dry-rot was, and that the best antidote was good ventilation. Then the writer takes us along and shows us the church with its choir and living units. Here, most of all, he is at his best. One can see the choir poring over its books, can see it straining every nerve to make the music a success. In reading these pages one can almost hear the plain-song and prick-song as it leaves the mouths and lips of the choir. One sees the older members swelling their chests and contending in goodly fellowship each to excel the other, and one sees the younger members, in sly movements, pinching and prodding their neighbours as hath ever been the wont of choir boys and ever will be until time and flesh shall be no more. Mr. Bond does indeed make these pages live, and one would like to see him with his masterly skill write a book on "Work and Play in the Middle Ages." He would find all he needs for illustrations in the old carvings with which our churches still abound.

The second part of the book, dealing with thrones and chairs, calls for little comment. It is quite as good as the rest, but one feels that the question of chairs has only been touched upon. A collection of photographs of old chairs in our churches would fill a book by themselves.

Enough, I hope, has been said to show that the book is worth having and reading. There are very few loopholes for adverse criticism. On page 25 in the seventh line from the bottom the word "together" has got in, and makes it look as if the Southwell Canons hired themselves out to medical students and then were resurrected! Possibly Mr. Bond hails from Norfolk! It is hardly fair, however, to mention a slip like this in a book which is so uniformly good.

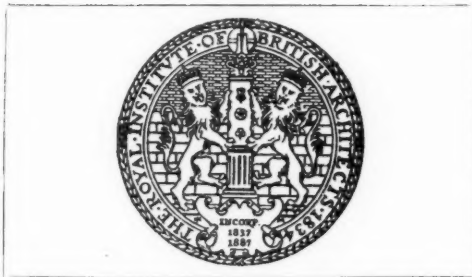
GEORGE H. WIDDOWS [A.].

Mr. TEMPLE MOORE [F.] has been appointed by the Dean and Chapter of Rochester Cathedral architect to the Cathedral.

Mr. ALEXANDER N. PATERSON [F.] has been elected Associate of the Royal Scottish Academy.

We are asked to announce, for the information of competitors, that the date for sending in designs for the International Competition for the proposed "Modern Olympia," which is being promoted in France under the patronage of the President of the French Republic, has been extended to April 10, when all drawings must be in the hands of M. Gaston Trélat, Director of the Ecole Spéciale d'Architecture, Paris, 254 Boulevard Raspail, Paris. The assessors are to be presided over by M. Th. Homolle [*Hon. Corr. M.*], Membre de l'Institut and Director of the French National Museums.





9 CONDUIT STREET, LONDON, W., 18th March 1911.

### CHRONICLE.

#### St. Paul's Bridge.

*The Times* of the 11th inst. published the following letter addressed to its Editor from the President of the Institute:—

SIR,—The great interest the public has taken, and is taking, in the subject of the proposed new St. Paul's Bridge, as evinced by the numerous articles and letters in the public Press, must be my excuse for again addressing you on the subject.

Hitherto the principal objection urged against treating the bridge as a great public improvement has been the large extra cost of so doing, roughly estimated at £1,000,000. My present object is to show that nearly £2,000,000 might be saved and very nearly the same results achieved.

The proposal of the Corporation is to deal with two bridges, viz. Southwark Bridge, which is to be rebuilt, and the proposed new bridge, and my contention is that if Southwark Bridge were properly rebuilt there would be very little need, if any, for a second bridge—close to it—at all.

The present gradients over Southwark Bridge are so bad that the bridge is hardly used, and the improvements proposed to be introduced when it is rebuilt are so slight that it is evident the Corporation do not expect it to be much relief to the traffic, or they would not propose to build a new bridge within a stone's-throw.

Now if Southwark Bridge were rebuilt more on the lines proposed for St. Paul's Bridge, with a viaduct starting from Cannon Street and crossing over Thames Street, the question of gradients would be solved, and most of the traffic proposed to be taken by St. Paul's Bridge could pass over the rebuilt Southwark Bridge, and the traffic from Thames Street could easily come up a new street (alongside the viaduct) extending from Thames Street practically to Cannon Street, where it could join the new viaduct.

The extra traffic thus attracted to the heart of the City would be quite as much as could be well dealt with under present conditions, and if further north and south traffic has to be provided for it would be much better to form some other route for

it, away from the heart of the City, where the congestion is already bad enough.

As to the trams, these already cross Blackfriars Bridge, and might be extended along Farringdon Street, so as to avoid any possible danger to St. Paul's Cathedral.

It seems to me that at any rate a good case for further inquiry has been made out. A year or so is a very short time in the life of a city, whereas a mistake once made lasts practically for all time. I see that the Corporation have accepted an invitation to go to Vienna, and I venture to suggest that after they have seen the magnificent manner in which that city has been remodelled they may be inclined to deal with this question of bridges in a manner worthier of the capital of a great Empire. I therefore appeal to them—and I hope, Sir, you will back up the appeal—to withdraw their Bill which they now have before Parliament and to reconsider the whole subject; and may I further suggest that the public would much appreciate the courtesy of the Corporation if it were to refer the matter to a Special Committee formed, say, of present and past Lord Mayors, present and past Chairmen of the London County Council, and, say, a few other public men, such as Mr. John Burns and H.M. First Commissioner of Works?

Yours faithfully,

LEONARD STOKES,

Westminster, 9th March.

President R.I.B.A.

#### Election of Licentiates.

At the Council Meeting of the 13th March the following candidates, having been found eligible under the Charter and By-laws, were elected Licentiates R.I.B.A., in accordance with the provisions of By-law 12:—

AGATE: Charles Gustave (Manchester).

ARMOUR: John, Jun. (Irvine).

BAILEY: Stanley (Stockport).

BARBOUR: John (Glasgow).

BENNETT: Thomas Percy (Manchester).

BEVAN: John (Bristol).

BEWLAY: E. C. (Birmingham).

BIRKENHEAD: G. A. (Cardiff).

BOND: Wilfrid (Graham, Lincs.).

BOTT: Giles Herbert (Manchester).

BRIDGMAN: Henry Hewitt (Oudtshoorn, Cape Colony).

BROWN: Arthur Harold.

BROWN: George (Manchester).

BUCKLAND: H. T. (Birmingham).

BURKE: Edmund (Toronto, Canada).

BURLEIGH: Alfred B. (York).

BURNLEY: Tom (Wakefield).

BURTON: John Harold (Bury).

BUTTERY: Thomas Albert (Morley).

CARTER: Alexander Scott.

CHAPMAN: George A. (Bristol).

CHARLES: John W. (Leeds).

CLAXTON: James Whiteford (Seaham Harbour).

COWAN: W. C. (Ontario, Canada).

COX: G. A. (Birmingham).

CREASER: William Henry (Nenagh, Co. Tipperary).

DAY: Sidney Reynier (Leeds).

DEWDNEY : Ernest Arthur.  
 ELLWOOD : James.  
 EVANS : James Henry (Manchester).  
 FRANKLIN : Daniel Moss.  
 FROUD : John Maynard (Bristol).  
 GARDINER : Frederick William (Bath).  
 GARRETT : E. (Birmingham).  
 GILCHRIST : Charles Ramsay.  
 GILLAM : William Charles Frederick (Brighton).  
 GODDARD : Frank (Coalville).  
 GREENLEAVES : E. (Pontypridd).  
 HAMMOND : Frank (Hamilton, Victoria, Australia).  
 HARMER : Henry George (Shanghai, China).  
 HARVEY : W. A. (Birmingham).  
 HAYWOOD : W. (Edgbaston).  
 HAYWOOD-FARMER : E. (Birmingham).  
 HEATHMAN : H. (Bristol).  
 HENDERSON : Harold Edgar (Leeds).  
 HENSHAW : Thomas Vicars.  
 HIGGINS : Henry (Glasgow).  
 HILEY : H. S. (Cardiff).  
 HOOPER : Frank Billett (High Wycombe).  
 HORSEMAN : William George.  
 HORSER : Cotterell Walter.  
 HOWARD : Alfred.  
 HUNT : Edward Arthur.  
 HUNT : William.  
 JAMES : Charles Dearman.  
 KEMPTHORNE : C. H. (Cardiff).  
 KENNEDY : William (Manchester).  
 KNEE : W. H. (Bristol).  
 LANG : James Henry (Manchester).  
 LEWIS : Harold Henry Graham.  
 LEWIS : W. Morgan (Cardiff).  
 LOWDELL : William Thorold.  
 MANN : Ernest Albert.  
 MARTIN : Arthur Campbell.  
 MATTHEWS : Richard (Nantwich).  
 MUNFORD : William David Towell (Preston).  
 NEEDHAM : Samuel (York).  
 NEWBORN : Charles Reginald.  
 NEWTON : Francis Giesler (Jerusalem, Palestine).  
 O'BRIEN : E. (Bourneville).  
 OPENSHAW : Frederic Evelyn (Oxford).  
 OVERALL : Percy George (Waterford, Ireland).  
 PENNINGTON : George Farquhar (Pontefract).  
 PHIPPS : Paul, B.A. Oxon.  
 RANEY : Frank (York).  
 RECKITT : Frank Norman, M.A.  
 REID : Thomas John Miller (Liverpool).  
 REYNOLDS : E. F. (Birmingham).  
 RIDER : Harry Edwin.  
 RIGBY : Reginald (Manchester).  
 RUTHERFORD : James Hervey (York).  
 SANT : J. A. (Cardiff).  
 SEANOR : John Joseph (Manchester).  
 SHARP : Walter Richard (Manchester).  
 SHEPPARD : Arthur Edward (Newport, Mon.).  
 SHERWIN : Charles Procter (Newcastle-on-Tyne).  
 SIMISTER : H. W. (Birmingham).  
 SMITH : James Forbes (Edinburgh).  
 STEWART : Donald Alexander (Perth).  
 SYKES : Edward (Manchester).  
 TANNER : Gilbert W. (Bristol).  
 THOMAS : Percival Hartland (Bristol).  
 THOMPSON : Charles Clayton (Derby).  
 THOMPSON : Charles E. (Bristol).  
 THORP : Clifford (Whitefield, near Manchester).  
 THORPE : Fred. (Oldham).  
 TONGE : George Edward (Southport).  
 TOYE : Edward J. (Londonderry).  
 TWIST : W. N. (Birmingham).  
 WAIN : T. B. (Coalville).

WALKER : Ernest Robert (York).  
 WALLER : Frederick Runtun (Hull).  
 WARD : Kenneth (York).  
 WEBB : Leonard Charles.  
 WHITE : Charles H. (Bristol).  
 WHITE : John (Birmingham).  
 WOMERSLEY : Godfrey (St. Leonards-on-Sea).  
 WRIGHT : John Alfred (Bristol).

#### Cities and Town Planning Exhibition.

The Exhibition which was temporarily set up in Crosby Hall, Chelsea, has now been removed to Edinburgh under the auspices of the Corporation of the City. It was opened on the 13th March and is to remain on view for three weeks. The exhibits include a collection of photographs, lent by the Royal Institute of British Architects, of some of the most interesting subjects at the Exhibition held at the Royal Academy in connection with the Town Planning Conference last October. The Exhibition is being rearranged to suit local conditions, and the "Survey of Edinburgh," which formed a part of the late exhibition, is being considerably extended and developed. A series of lectures and discussions is being arranged, not only for those interested in the technical aspects of town planning, but also for teachers, doctors, and others whose work specially bears on the general question of city development. Papers are also being read on the economic aspects of geology, agriculture, and fisheries, all of which bear on the growth of a city which has at once a rich coal district, valuable agricultural land, and a growing port, all within a very few miles of its centre. Arrangements are being made with the School Board for the admission of parties of school-children under guidance and at special hours; and the exhibition will also be open free in the evenings after the first week for the benefit of working-men and others who cannot visit it during the day. A cheap season ticket is also being provided admitting to the Exhibition and all lectures and discussions.

#### Whitgift Hospital.

The Local Government Board has announced that it is not prepared at present to issue the provisional order sought by the Croydon Borough Council for compulsory powers to widen North End, bringing the new frontage line within about 40 yards of the Whitgift Hospital. The Board, it is stated, can give no decision until the complete scheme for the widening of the thoroughfare has been placed before them. The Council will now be compelled to decide either to move for the demolition of the hospital, or adopt one of the alternative schemes for avoiding it by continuing the widening on the other side.

#### The late John M. Carrère.

At the General Meeting last Monday reference was made by the Hon. Secretary, Mr. Henry T. Hare, to the loss which the profession in America

has sustained by the lamentable death of Mr. John M. Carrère, of the eminent firm of Carrère and Hastings, of New York. Mr. Carrère, who was only fifty-two years of age, succumbed to injuries received as the result of a collision between a tram-car and a taxicab in which he was riding. Mr. Hare reminded the meeting that Mr. Carrère was to have read a Paper on the New York Public Library before the Institute this session, but finding that he could not be in England at the date fixed, it had been arranged that he should read the Paper next session. Mr. Hare went on to say that Mr. Carrère's nomination as Hon. Corresponding Member of the Institute was on the Council agenda for consideration at their meeting that very afternoon, and his untimely death had deprived the Institute of the honour of numbering among their members an architect so gifted and distinguished. On the motion of Mr. Hare the Meeting resolved that the regrets of the Institute be entered on the Minutes, and that a vote of sympathy and condolence be conveyed to his relatives.

Mr. Carrère, who was born in Rio Janeiro in 1858, was of French extraction, his great-grandfather having emigrated to America from France and become an American citizen. He was educated in Brazil and Switzerland, and afterwards entered the *École des Beaux-Arts*, where he became "élève de première classe." Returning to the United States, he passed three years in the office of Messrs. McKim, Mead and White, and in 1884 started practice on his own account in New York. The following year he entered into partnership with Mr. Thomas Hastings, also a former student of the *École des Beaux-Arts* and sometime draughtsman with Messrs. McKim, Mead and White. The young firm came prominently into notice in the great competition for the Cathedral of St. John the Divine, New York, when their Renaissance design was placed first by the assessor, Professor Wm. R. Ware. The design, for some reason, was rejected by the building committee, and another selected for execution. Since then, however, their work has been executed in every part of the United States and Canada, and has strongly influenced the architecture of the country. The Society of Beaux-Arts Architects was founded in 1894 at Mr. Carrère's suggestion, and several ateliers were formed to work under its auspices. He was the first chairman of the American Institute Committee on Education, and he outlined the course in architectural design which has revolutionised the system formerly prevailing in the American colleges. Mr. Carrère was mainly responsible for the code of ethics for the profession which was adopted by the American Institute some year or two ago.

## ALLIED SOCIETIES.

**The Manchester Society of Architects.**—At a meeting of this Society, on 23rd February, Mr. Ronald P. Jones delivered a lecture on "Sicily"—the two great architectural epochs, that of the Dorian civilisation of the fifth century B.C., and the Norman of the twelfth century A.D., being illustrated by slides. Architects, said the lecturer, were too apt to regard Greek architecture as a matter of modules and profiles, to study it in the inadequate line diagrams of the text-book. Construction, materials, and building methods were frequently ignored, and the buildings studied in parts rather than as a whole. Consequently the variety of the actual work was seldom realised. We are too apt to gauge Greek architecture only by the Athenian masterpieces. The Sicilian colonists represented specially adventurous and vigorous members of the mother community, and founded cities far more populous and magnificent than those of their birth. The Temple of Segesta formed a good introduction to the study of Sicilian architecture. Its splendid isolation among the limestone hills, its restrained and reposeful style, provided an extraordinary instance of a weight of effect obtained by simple means. Here were to be found imposing scale and sombre magnificence, where all the refinements of detail were absent. It had come down to us as it left the hands of the builders, perfectly preserved, but still unfinished, for the building operations were rudely interrupted by invasion in 409 B.C. This being so, it formed one of the most lucid illustrations of Greek methods of building. The peristyle was built before the cella, and the flutes were added after the erection of the drums. The rough local limestone, of which the Sicilian temples were built, was faced with a film of marble stucco, in which the mouldings and refinements were worked. This fine surface was polished and coloured. The Greeks had not the modern appreciation for the beauty of material in itself, just as they had not our love of natural landscape. To them, Pentelic marble was the best building material available, ensuring the highest possible finish. In Greece and Sicily the blaze of pure white marble was too dazzling, and the subtleties of form and light and shade could not be appreciated unless the material was toned down with colour. The Greeks aimed at the highest possible finish, and looked upon joints as evils to be concealed by every possible means. Accordingly, in Sicily, by veneering the rough porous material, the difficulty of jointing was eliminated and a monolithic appearance obtained. In order to understand these Sicilian temples we must visualise their gay and decorative effect, their veritable blaze of colour, set among luxuriant groves. The remains at Girgente were placed in surroundings less tragic and isolated than those of Segesta. One of the largest and most luxurious of the city States of the ancient world, Girgente, with its population of 400,000 inhabitants, exceeded even Athens itself in scale and magnificence. The traveller approaching from the sea beheld a group of buildings of almost unparalleled splendour. Seven great temples crowned a long narrow ridge of rock  $1\frac{1}{2}$  miles in length and 300 feet above the plain. The Greeks took advantage of the natural site, and did not level the rock as the Romans would have done. The great building period was from 480 to 410 B.C. In the Temple of Concord we had one of the best preserved of Greek buildings, in that of

Zeus the most colossal and one of the few failures, the scale being beyond the possibility of the style. Passing to Palermo the lecturer contrasted the internal magnificence of the mixed style of the twelfth century, as seen in the Capella Palatina and Monreale, with the external architecture of the earlier Greek civilisation. The beauty of these mosaics, with their wealth and colour and logical treatment, was unsurpassed. Those only who had been to Sicily could realise its charm: to them the name of Sicily had an attraction before which even Italy must take second place.

**The Royal Institute of the Architects of Ireland.**—An interesting address was delivered by the Lord Lieutenant of Ireland on the occasion of the annual dinner of this Institute, held at the Shelbourne Hotel, Dublin, a few evenings ago. Replying to the toast of "The Lord Lieutenant and Prosperity to Ireland," proposed by Mr. Albert E. Murray, R.H.A. [F.], President, Lord Aberdeen said:—This occasion helps us to realise some things about the architect's profession and work which are not always before our minds. The calling of an architect is a peculiarly comprehensive one. Thus, for instance, the true architect is essentially an artist, and his art is eminently such as to benefit humanity. We may call to mind such words as these—

He, too, is blest, whose outward eye  
The graceful lines of art may trace,  
While his free spirit, soaring high,  
Discerns the glorious from the base,  
Till out of dust his magic raise  
A home for Prayer and Love, and full harmonious Praise.

The poet was doubtless thinking of a cathedral, that crowning glory of architectural science and art. Who can estimate the aggregate amount of inspiring and soothing influence to mankind derived through many centuries from the existence of cathedrals, not only as the habitations of religious ordinances, but from the sight which these noble structures present, free and open to the view of all? And yet if, as regards many of the finest cathedrals, the question is put, "Who was the architect?" the answer must be "No man knoweth," and, indeed, it is one of the distinctive features of many of the greatest architectural creations of the past that the names of those who designed, and thus, in a sense, contributed these gifts to their fellow-creatures, have vanished from the knowledge of mankind. It is different in the case of the achievements of painting or music, and it would be interesting to discuss that fact and the reasons for it, but I am afraid that would be outside the scope of an after-dinner speech. The art element in the profession of the architect is, of course, recognised in the fact that members of it are included in the notable names of the Royal Academy; but, though the profession has its artistic and its poetical side, it is also, of course, eminently practical. The architect, indeed, must be to a considerable extent a civil engineer. But especially your profession is essentially one which involves a wide experience of human nature. I mean human nature not merely at large, but in sections. You have to deal with the nature of contractors, and also, indirectly, with the nature of the artificers, the two elements being often far from harmonious. Then you have also the nature of the client to deal with, and I suppose he, too, may occasionally be a trial. But you, perhaps, ask how I can be expected to know anything about the experiences

of architects with clients and so forth. Well, though it may seem strange, I have had the opportunity of being brought into contact with not a few of the best-known members of your profession, partly owing to the fact that I have been the means of building two houses from bedrock—one in London and another in Scotland—and also remodelling and restoring three houses in addition. The first eminent architect with whom I came in contact was the late Mr. George Street, who designed for us a beautiful chapel at our home in Scotland—and very interesting it was to watch him working at the plans from the very outset in my library, with paper and pencil in hand, and, as I need scarcely say to you, giving as much thought to the details of the work as if he had been engaged on a cathedral or a palace. Since then, in connection with other work, I had to do with the late Mr. Waterhouse, who, as you know, was one of the senior Royal Academicians; Mr. Sydney Mitchell, the late Mr. Wardrop, of Edinburgh, and Mr. Wimperis, of London, and I am glad to say I still claim some connection with your profession, namely in the person of an esteemed member of your Council, Mr. Ashworth, and also in consultation with your President, but for this work in Dublin, I must admit, Lady Aberdeen is primarily responsible. The Board of Works, too, are busy at the Viceregal Lodge, and also the Castle, and we rejoice to know that all this contributes in some degree to the activity of the building trade. But of course when we speak of the human element in your profession we are led particularly to think of how much the comfort and welfare of human beings depend upon the work which the architect can direct, and which he can carry out to any extent, if only the opportunity and the means are available. There comes the crux. A few days ago I contemplated a melancholy sight. Standing on what will be the attractive roof-garden of the new dispensary in Charles Street, which, through the wise generosity of a friend, Lady Aberdeen has been able to erect in accordance with the excellent designs and supervision of Mr. Ashworth, I espied a mass of disused ruined houses, standing there in the heart of the city, a dismal, depressing spectacle. Why depressing? Because if the means were provided that ground could be cleared for the erection of healthy dwellings, providing something worthy of the name of homes for human beings. Such a thing has been done before our eyes in the case of the munificent action of Lord Iveagh in another part of the city. Of course an alternative method would be the erection of buildings outside the city, with the advantage of fresher air and open space, while the excellent tramway and other facilities would enable the occupants to travel to and from their work. But meanwhile the evil of overcrowding exists in our midst to a terrible extent. Perhaps it may be asked, could the municipality do more to grapple with this problem? Well, when putting such a question as that it is only fair to ask another, and that is—In what other city has the Corporation to deal with this problem in such formidable dimensions as in Dublin? One reason why the overcrowding is so great in Dublin is, apparently, that at a former period the hospitals of the country were almost entirely in this city, and that brought in many of the poor from the country districts, and, as we all know, people are more apt to come into a city than to go out of it. Moreover, as a matter of Poor Law administration in England and Scotland, paupers can be sent back (by the Law of Settlement) to their original town or parish, but in Ireland the practice has



been to land Irish persons so sent back at the nearest port, which is usually taken to be that of Dublin. The last census—namely, that of 1901—showed that one-fourth of the entire population of Dublin lived in one-room tenements, and, moreover, the returns would also show that more than 8 per cent. of every 100 tenements of all kinds were one-room tenements, having five or more occupants in each. We realise the distressing significance of this statement when we further learn that this proportion shows twice as many such tenements as in Glasgow, compared with the population of that city, also nearly four times as many as in Edinburgh, and thirty-two times as many as in Liverpool. The excess of such tenements as compared with Belfast is even greater, and still more so in Manchester, where such one-room tenements are only a small fraction of the whole; and again, if we take the number of people out of every 10,000 who live in one-room tenements (with five or more occupants), we find that in Dublin the number is 1,061 out of every 10,000 of the population; in Glasgow 524 out of every 10,000 inhabitants; Edinburgh, 233; London, 70; Liverpool, 24; Belfast, 10; Manchester, 5. These figures, as I said, are taken from the census of ten years ago, and we may certainly hope that when the results of the next census appear a definite improvement will be shown. But there can be no doubt that at the present moment the problem exists in a portentous form, and this is fully recognised by authorities on the subject, both as to the facts and the results.

**The Glasgow Institute of Architects.**—The forty-third Annual Report of the Council of this Institute states that during the past year the Council has had submitted to it a proposed course of architectural training in the Glasgow School of Architecture. A Committee was appointed to confer with the Joint Committee on the School of Architecture on the subject, and a scheme has been framed which provides for a combination of practical training in the office and attendance at Day Classes in the School of Architecture. The matter is still under consideration. In accordance with the decision that the Institute should hold from time to time exhibitions of designs submitted by members and others in competitions of importance, an exhibition of the designs submitted in the competition for the National Museum of Wales was held for a week in April last, when nine sets of drawings were on view. The question as to the representation of architecture in the Scottish National Exhibition to be held this year was raised, and it was agreed to call the attention of the Modern Art Section Committee to the omission of this branch of art. The Council is glad to report that the Executive Committee have agreed to allocate space for the exhibition of architectural designs in the Fine Art Section. The Council has taken an active part in bringing the matter of Licentiatehip of the Royal Institute before the notice of members and other architects in the province of the Institute. A communication from the R.I.B.A. with reference to Standardisation of Plumbers' Work has been considered, and as the scheme had as its intention the raising of the standard of plumbers' work the Council approved of and agreed to support its objects. The proposed Scottish National Memorial to King Edward has been taken into consideration, and it was unanimously agreed that, while expressing sympathy with the proposal for the erection of consumptive sanatoria, something of a monumental nature was

more in keeping with the object. The Institute unanimously favoured the restoration of Linlithgow Palace in preference to any other of the proposed schemes, and a memorial on the subject has been forwarded to the Central Committee and to the Glasgow Corporation.

Mr. John B. Wilson [F.], President of the Glasgow Institute, in the course of some remarks moving the adoption of the recently presented Annual Report, said:—An important item in the Report is that which refers to the new scheme of Architectural Education. Here there is room for wide diversity of opinion as to the methods—but I am satisfied that we are all at one in the desire that our younger students should have of the best. We know that many able, even brilliant, men have been trained in our midst under the old régime of the regular office apprenticeship, with such additional training as the old morning and evening classes of the School of Art and Technical College could give, and have gone forth to make their name in the world. But we do not know how much better these men might have been with a fuller and more thorough training, such as is now possible. The problem now before us is so to suit the requirements of office work with the advantages of the more academic training. I am myself a strong believer in the usefulness of the regular office routine of apprenticeship, and am somewhat sceptical as to the advantage of testing youths in the design of a palace before they even know the usual width of a door or the height of a stair-step; but I also am fully aware that much can be done, and should be done, to improve on our present system. The Joint Committee are giving all these points very careful consideration, and I am hopeful that we shall arrive at a scheme which will give all the advantages of the academic training without unduly breaking up the usual office work. Another tender and thorny subject is that of competitions. There we have had a wide range of selection during the year, from those, such as the Usher Hall and Queen's College, with excellently arranged conditions, down to the other end of the scale, or say outside any scale at all, such as New Cumnock Church. With some of those within our district the Council have endeavoured to deal, but with slight success, but now that the R.I.B.A. have finally adopted the new code of Regulations—or should I say "Suggestions"—our hands may be strengthened. But let me repeat what I have said before on this subject, that if we are to have better conditions the improvement will not come from pressure upon competition promoters until it comes from ourselves. So long as we have architects offering their designs under the most unreasonable conditions, so long will committees and other unknowing people take us at our own estimate. The cure must come from within. Honourable, upright and dignified action within the profession is the sure and only remedy for this and other evils. The question of the Town Planning Conference is referred to in the Report, and I should only wish to emphasise my great disappointment at the attitude of our Glasgow Corporation in the matter. Probably no subject could be more important to the health, prosperity, and beauty of a town than proper planning, and our Corporation seemed to have some correct notion of this at the beginning, as they had the largest deputation of any city in the kingdom present during the week of the Conference. But when the opportunity was given them of putting before the citizens of Glasgow the finest exhibition of its kind ever brought together in any country, the evidences of the public



spirit of the people and the genius of the architects of the other great cities of the world, they declined to entertain or support the suggestion on the ground of the official opinion that it was not of public interest but only concerned architects and builders. We, of course, have no funds to carry through such an exhibition, so there the matter had to drop, but I have great pleasure in recalling the kindly willingness with which all my requests for the loan of the drawings were met by the various foreign and colonial representatives. The final and perhaps the most important part of our Report to which I wish to refer, what one may call of imperial interest, is that of the R.I.B.A. Licentiate Scheme. Those who were present at Mr. Gibson's address will be conversant with the details which were so ably and fairly put before us. While it also appears to me that we as an Allied Society are in all loyalty bound to support the R.I.B.A., there is much in the Scheme itself to claim our support. I think we must be agreed that some scheme of Registration, which while it cannot secure that the architect so enrolled is an artist, will at least ensure, in time to come, that he has been properly educated for his profession, is not only a desirable thing, but a necessity. And if this Registration Bill is to have a chance of Parliamentary approval, it can only be attained if backed by a majority of the architects of the country. It may be agreed that under the present somewhat easy conditions of admission some undesirables may be admitted. I do not doubt it. My predecessor in this chair, Mr. George Bell, always maintained the opinion that if a man was inclined to stray from the straight path of professional rectitude, we were better to have him within the fold, where we could, if necessary, bridle and halter him, than have him outside as a dangerous free-lance. And I frankly believe that was only in accordance with Mr. Bell's usual shrewd commonsense. I therefore hold that even with its drawbacks this Licentiate Scheme should be supported, and I am pleased to know that Mr. Gibson's visit here will not be fruitless in this respect. Incidentally the Scheme also promises to add to our strength. The latest concession of the R.I.B.A. permits of those members of our Institute, either Fellows or Associates, who are qualified for Licentiatehip, being admitted direct upon the recommendation of our Council, without the formality of submitting drawings and the needful proposals of three members of the R.I.B.A. It must be apparent that such a course, through our local Institute, is better for all concerned; for the R.I.B.A., as our local knowledge must ensure better selection of the men applying; for the Glasgow Institute, as increase of numbers means increase of means and power; and for the applicant, as the local connection means local acquaintanceship and mutual help. I am glad to say that already several names have been added to our proposal list.

#### The Architectural Association.

A smoking concert in aid of the Athletic Club Ground Fund is to be held at the Pillar Hall, Victoria Station Restaurant, on Tuesday, 28th March, at 8 o'clock. It is understood that an exceptionally good programme of musical and sporting items is being arranged, and friends of the Architectural Association are earnestly requested to lend their support to the event. Tickets, 2s. 6d. each, may be had from Mr. C. G. Boucher, 40 Great James Street, Bedford Row, W.C., and at the offices of the Association.

## MINUTES. IX.

At a Special General Meeting held Monday, 13th March 1911, at 8 p.m.—Mr. Leonard Stokes, *President*, in the Chair; entered in the attendance-book the names of 41 Fellows (including 15 members of the Council) and 31 Associates—the Minutes of the Special and Business Meetings held Monday, 27th February, having been printed in the JOURNAL were taken as read and signed as correct.

The President reminded the Meeting that an explanation of the circumstances which had rendered necessary the step referred to in the Resolution he was about to move had been made at the last Meeting, and that, as reported in the JOURNAL, p. 312, the proposal had been informally discussed and agreed to.

The Resolution as printed in the Notice-Paper having been then put from the Chair, it was

RESOLVED, unanimously, that the Council be authorised to arrange with the Bankers of the Institute for an overdraft of any sum not exceeding £7,000, with interest at the rate of 4½ per cent. on the amount of the overdraft for the time being; and that the Council be authorised to charge such property of the Institute as they may think fit for the purpose of giving security for the said overdraft.

The Special Meeting then terminated.

At the Tenth General Meeting (Ordinary) held Monday, the 13th March, following the Special General Meeting above minuted—Mr. Leonard Stokes, *President*, in the Chair; entered in the attendance-book the names of 41 Fellows, 31 Associates, 6 Licentiates, and several visitors—the Minutes of the previous Meeting having been confirmed:

The Hon. Secretary announced the decease of Arthur Basil Cottam, *Associate*, elected 1883.

The Hon. Secretary further announced the death owing to an accident of Mr. John Mervyn Carrère, of New York, and having referred to the eminence of Mr. Carrère as an architect, and to the circumstance that his nomination as Hon. Corresponding Member was to have been proposed at the Council Meeting that afternoon, it was resolved that the regrets of the Institute be entered on the Minutes of the Meeting, and that a message of sympathy and condolence be sent to the relatives of the late architect.

The following Members and Licentiates attending for the first time since their election were formally admitted by the President, viz., James P. Alison, *Fellow*; Lawrence Weaver, F.S.A., *Hon. Associate*; E. O. Banks, Herbert H. Clark, Arthur J. Driver, Thos. McMillan, *Licentiates*.

Mr. J. Alfred Gotch, F.S.A. [F.], having read a Paper on THE BURLINGTON-DEVONSHIRE COLLECTION OF DRAWINGS and illustrated the subject by lantern-slides, a discussion ensued, and a vote of thanks was passed to him by acclamation.

The proceedings closed, and the Meeting separated at 10.15 p.m.

#### Dr. Evans's Paper (pp. 289-95 ante).

Errata.—Page 293, 2nd line from foot: for "sets" and sealing" read "signet rings and seal."—The coloured plate should be numbered fig. 3 instead of fig. 2, and the opening sentence of the last paragraph on p. 294 should read: "A comparison of the plan (fig. 2) with the façade as restored in fig. 3 will give a good idea of the character of the little shrine such as we are able to reconstruct it on the basis of the existing remains and by the light of the miniature fresco."

